

Scanfia.

S.

Cafella.

2.

Volume.

11.



Mass. ant. pract.
F 130

8383

Handwritten text in a script, likely Indic, running vertically along the right edge of the page. The text is dense and appears to be a continuous line of writing, possibly a marginal note or a continuation from the previous page. The script is dark and contrasts with the light-colored paper.

DI GIO. MARIA TRABACI

MAESTRO DELLA REAL CAPPELLA

DI SVA MAESTA' CATTOLICA IN NAPOLI.

Il Secondo Libro de Ricercate, & altri varij
Capricci,

Con Cento Versi sopra li Otto finali Ecclesiastici per rispondere in
tutti i Diuini Officij, & in ogni altra sorte d'occasione.

*Con due Tavole, una di tutta l'Opera, & l'altra de i passi
& delle cose più notabili.*



IN NAPOLI.

Nella Stamparia di Gio: Giacomo Carlino. 1615.



IN NAPOLI

Nella Stamperia di Gio. Giacomo Carbone 1817.

ALL'ILLVSTRISSIMO, ET ECCELLENTISS: SIGNOR
DON PIETRO FERNANDEZ
DI CASTRO, CONTE
DI LEMOS,
VICERE PER SVA MAESTA' CATTOLICA
NEL REGNO DI NAPOLI.



Gli oblihi infiniti, che deuo all'Eccellentissima casa di Castro, già che l'Eccellenza del Signor D. Francesco per sua generosità si degnò introdurmi nella Real Cappella per Organista, e V. Eccell.^{za} per sua grandezza si è degnata honorarmi del carico di Maestro di quella, onde ogni mia riputatione, ogni gloria riconosco; Non potendo corrispondere conforme à quel, che deuo, già che farebbe poco effondere tutto il sangue, vengo con questo picciolo tributo delle mie fatiche tanti anni sono fatte sotto gli augurij dell'Eccell.^{ze} V. frà le quali esce hora in luce il secondo parto di miei varij Capricci intorno al sonar dell'Organo, & altri varij instrumenti i quali per se stessi nulli, & inualidi, riceuendo vigore dall'armonia delle rare virtù dell'Eccell.^{ze} V. faran così graditi al mondo, che mi recaranno sempre animo di voler giouare à quei, che della professione della Musica si dilettono, con far chiarissimo à tutti, che l'Eccellentissima casa di Castro più vero ancor che più humile seruitor dè me non habbia. Degnisi V. Eccell.^{za} riceuere il picciolo dono. Et in tanto à lei m'inchino. Di Napoli li 10. di Aprile 1615.

Di V. E.

Seruitore, e minimo Creato obligatissimo

Gio: Maria Trabaci.

Primo Tono con tre fughe.

1

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, using diamond-shaped notes and vertical stems. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is organized into measures by vertical bar lines. The first staff contains three measures with diamond notes, followed by three measures with rests. The second staff continues with diamond notes. The third staff has five measures with rests. The fourth staff has five measures with diamond notes. The fifth staff has five measures with diamond notes. The sixth staff has five measures with diamond notes. The seventh staff has five measures with diamond notes. The eighth staff has five measures with diamond notes. The ninth staff has five measures with diamond notes. The tenth staff has five measures with diamond notes. The score is framed by a decorative border of small, repeating motifs. At the bottom right, there is a small letter 'A'.

A



This block contains the musical notation for 'Casel. 42'. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation is dense, featuring many diamond-shaped notes (possibly representing a specific instrument or a stylized notation) and various rhythmic values. There are several asterisks (*) placed below the staves, likely indicating specific measures or sections. The notation is arranged in measures separated by vertical bar lines.

Casel. 42

This block contains the musical notation for 'Due fughe insieme.'. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation is dense, featuring many diamond-shaped notes and various rhythmic values. There are several asterisks (*) placed below the staves, likely indicating specific measures or sections. The notation is arranged in measures separated by vertical bar lines.

Due fughe insieme.

This block contains the musical notation for the bottom section of the page. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation is dense, featuring many diamond-shaped notes and various rhythmic values. There are several asterisks (*) placed below the staves, likely indicating specific measures or sections. The notation is arranged in measures separated by vertical bar lines.

4
Secondo Tono con tre fughe, e suoi Riuerfi.

This page contains a handwritten musical score for a piece titled "Secondo Tono con tre fughe, e suoi Riuerfi." The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The music is composed of three fugues and their reverses, as indicated by the title. The notation includes various note values, rests, and accidentals, with some notes marked with a 'b' for flat. The score is framed by a decorative border.

A handwritten musical score consisting of ten staves. The notation is in a historical style, featuring diamond-shaped notes and stems. The staves are arranged in a single column. The first staff begins with a clef and a key signature of one flat. The music is written in a single system across all staves. The notation includes various note values, rests, and accidentals. The paper is aged and shows some staining.



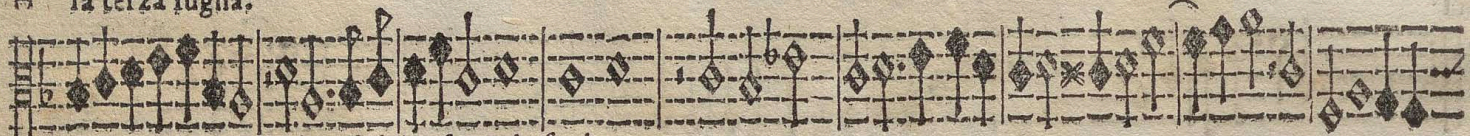
Riversi del-



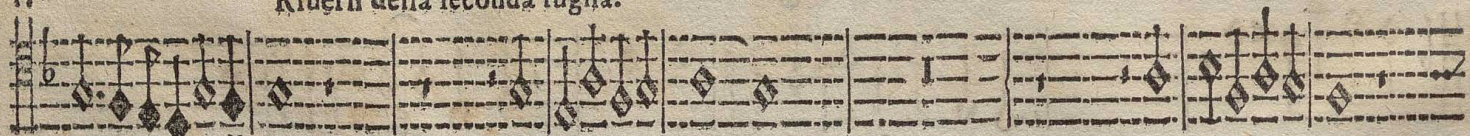
Casel. 60



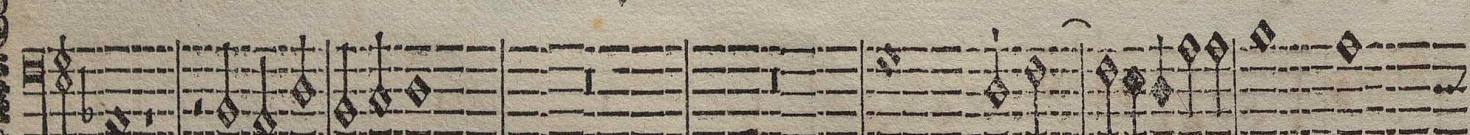
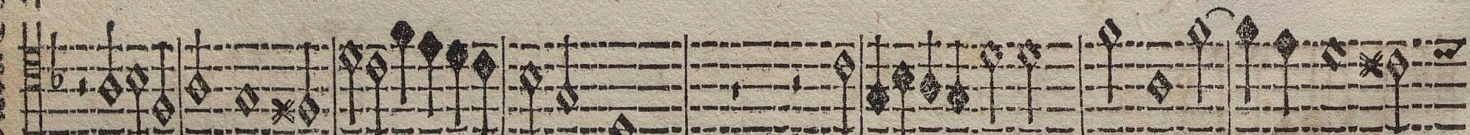
la terza fuga,



Riversi della seconda fuga.

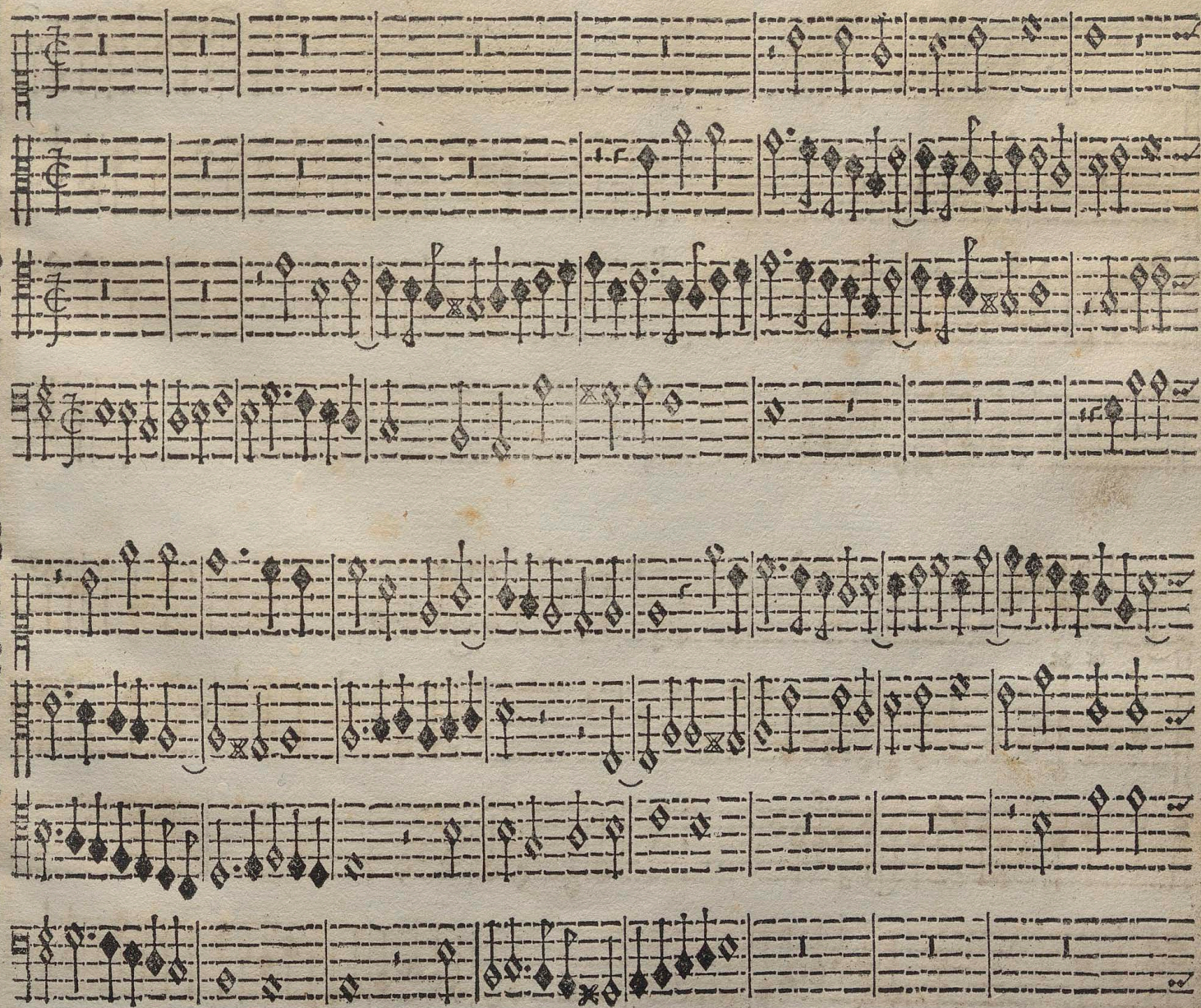


Riversi della fuga principale,





Terzo Tono con tre fughe.





Inganni della seconda fuga.

Cascl. 23



Handwritten musical score for Ricercate Trabaci, L. Secondo. The score consists of 12 staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. A large '45' is written below the fourth staff, and a 'C' is written below the twelfth staff. The music is enclosed in a decorative border.

Ricercate Trabaci, L. Secondo.

C

Quarto Tono con tre fughe, & suoi Riuerfi.

Riuerfi della seconda fuga.

24

30

Riversi della seconda fuga.

Moti contrarij della seconda fuga.

Fuga principale.

Seconda fuga.



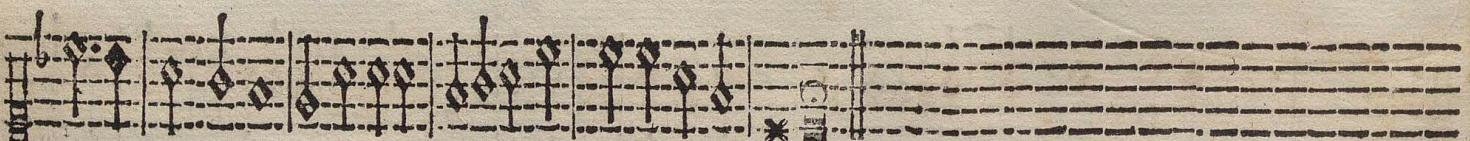
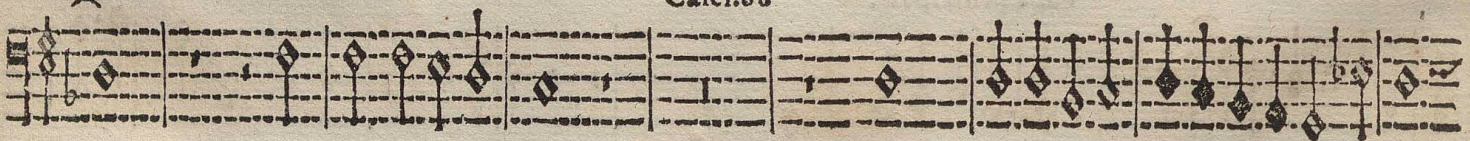
Cafel. 55



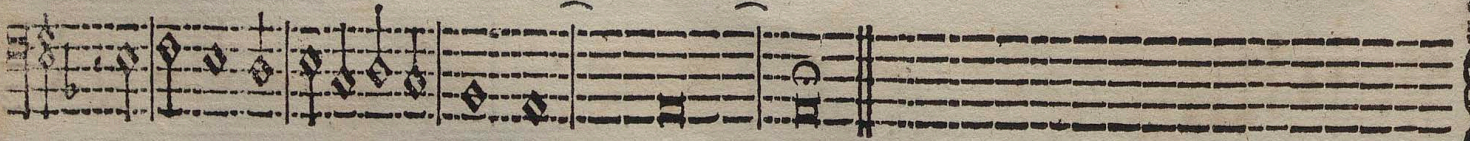
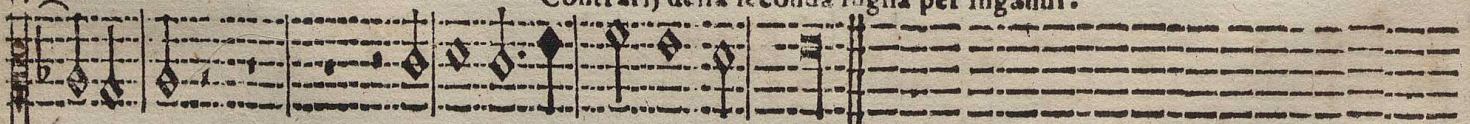
Riuerfi della seconda fuga.



Cafel. 68



Contrarij della seconda fuga per inganni.

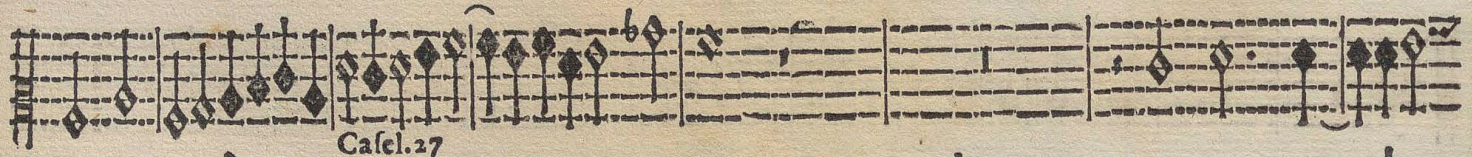
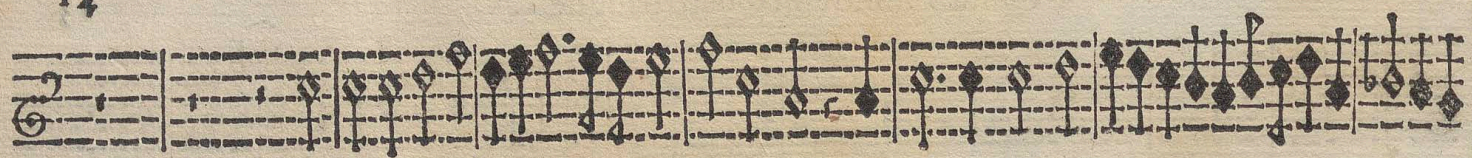


Quinto Tono con Quattro fughe.

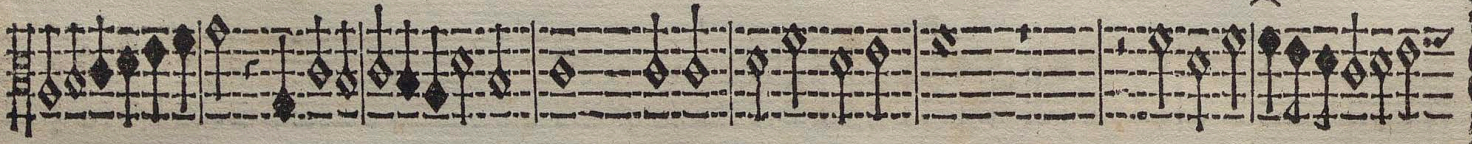
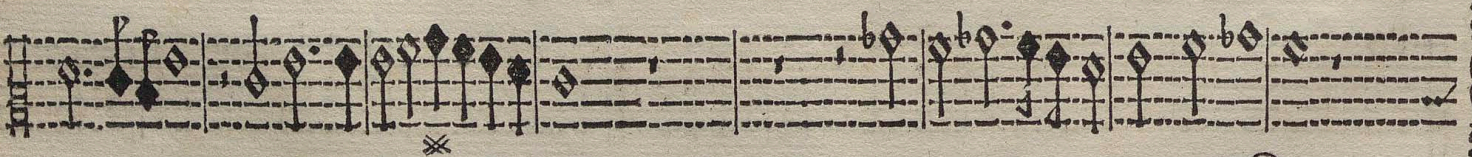
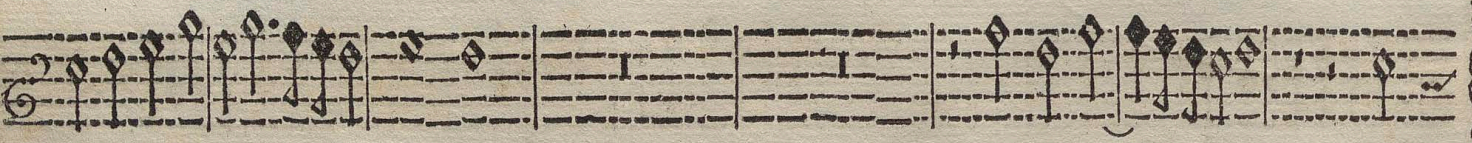
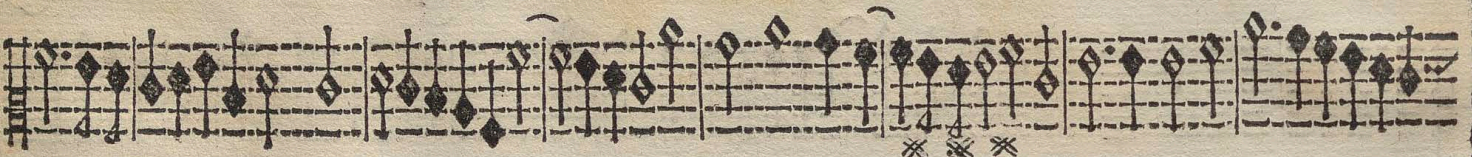
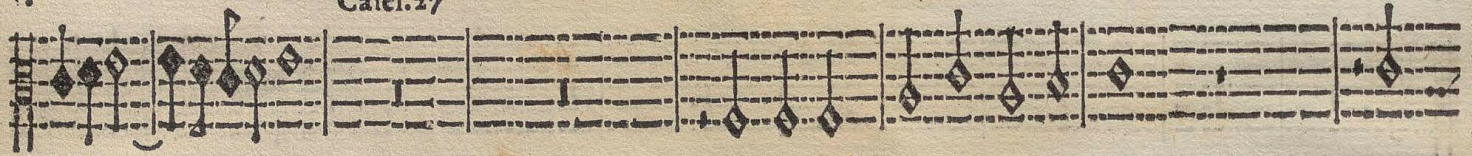
13

A musical score for a piece titled "Quinto Tono con Quattro fughe." The score is written on ten staves, arranged in five pairs. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is in a historical style, featuring diamond-shaped notes and stems. The first four staves represent the main piece, and the last six staves represent four fugues. The fugues are marked with a 'D' at the bottom right of the page. The score is framed by a decorative border.

D



Cafel. 27



Ingāni della terza fuga.

The first system of musical notation consists of a treble staff and a bass staff. The treble staff begins with a C-clef and contains a series of eighth and sixteenth notes, some beamed together. The bass staff begins with an F-clef and contains similar rhythmic patterns. The system concludes with a double bar line.

Fuga principale.

The second system of musical notation continues the piece, featuring treble and bass staves with complex rhythmic figures and some rests.

The third system of musical notation shows further development of the musical themes, with treble and bass staves.

The fourth system of musical notation continues the composition, with treble and bass staves.

The fifth system of musical notation features treble and bass staves with various note values and rests.

The sixth system of musical notation continues the piece, with treble and bass staves.

The seventh system of musical notation shows the continuation of the musical themes, with treble and bass staves.

Cascl. 58.

The eighth system of musical notation continues the piece, with treble and bass staves.

Inganni della seconda fuga.

The ninth system of musical notation features treble and bass staves with complex rhythmic patterns.

The tenth system of musical notation continues the composition, with treble and bass staves.

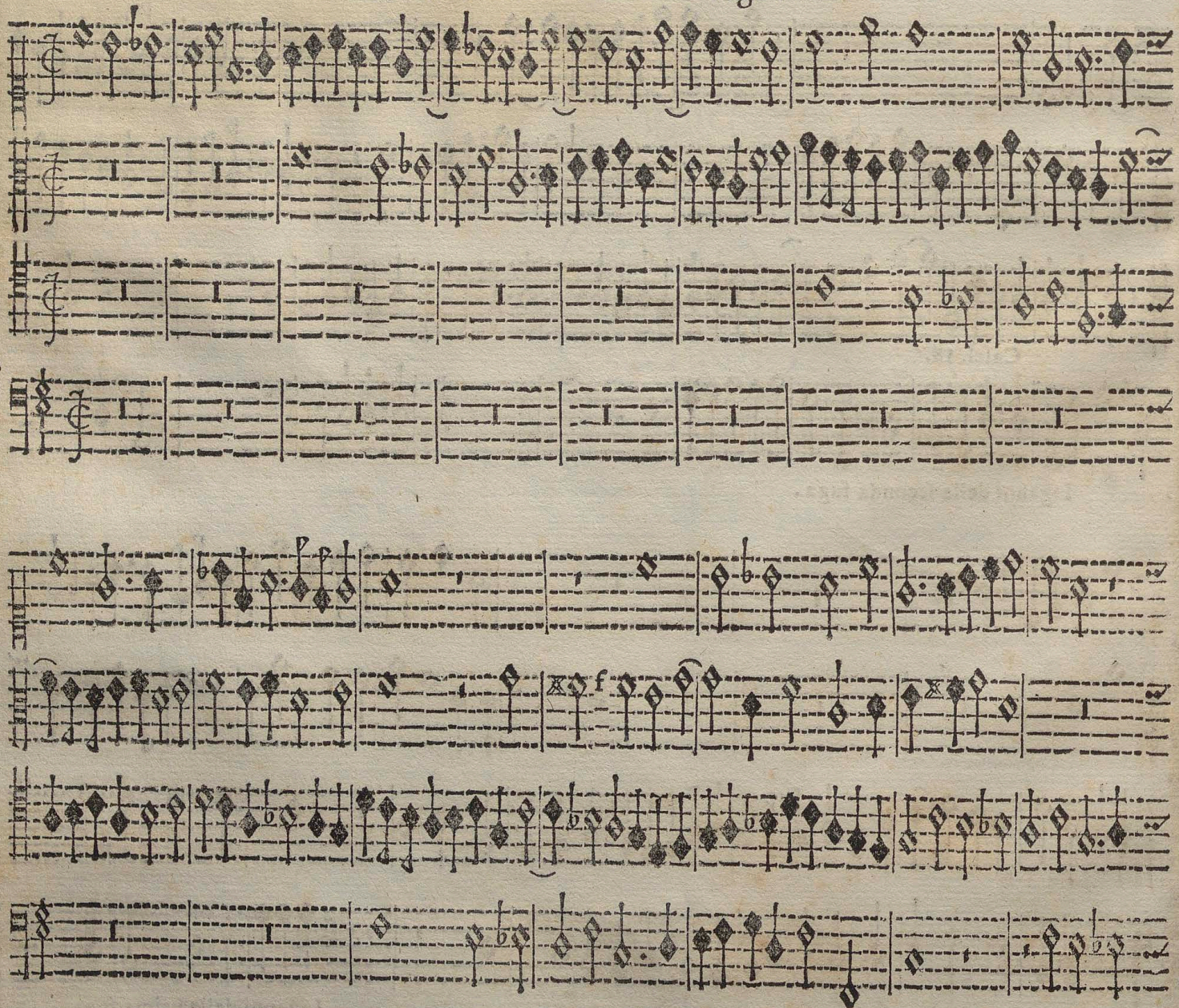
The eleventh system of musical notation shows further development of the musical themes, with treble and bass staves.

The twelfth system of musical notation continues the piece, with treble and bass staves.

Inganni della prima fuga.



Sesto Tono Cromatico con vna fuga sola.

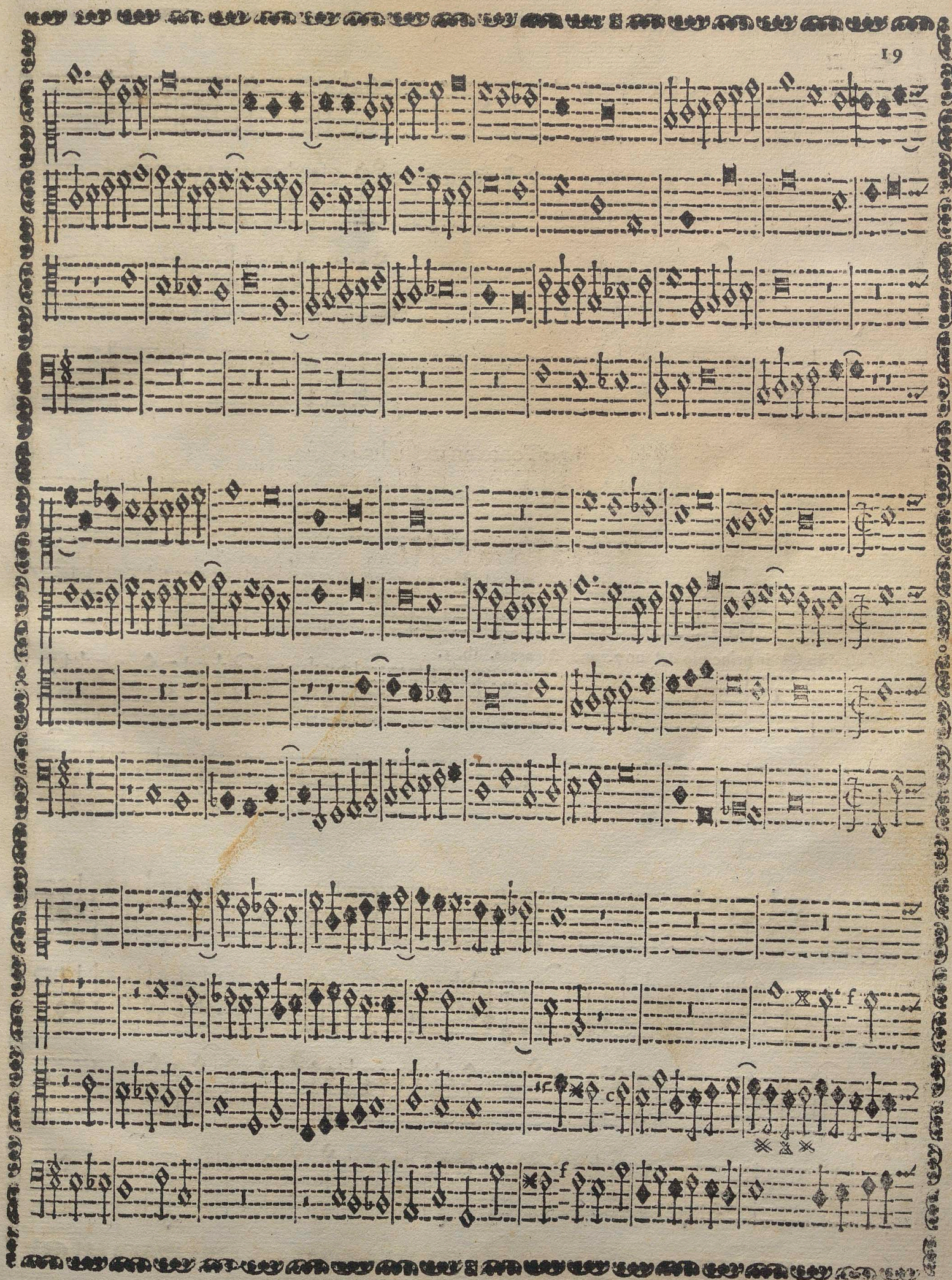




Inganni.

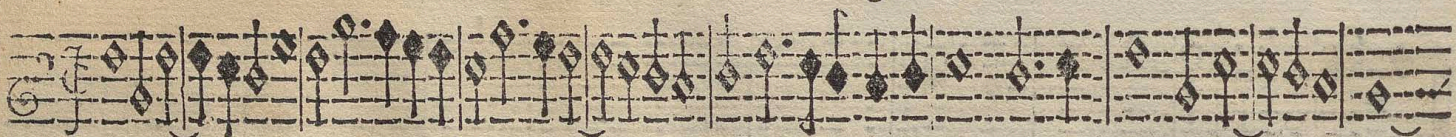
Inganni.

Inganni.

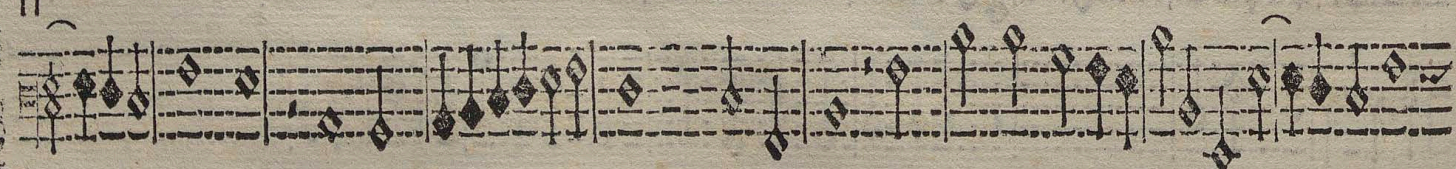
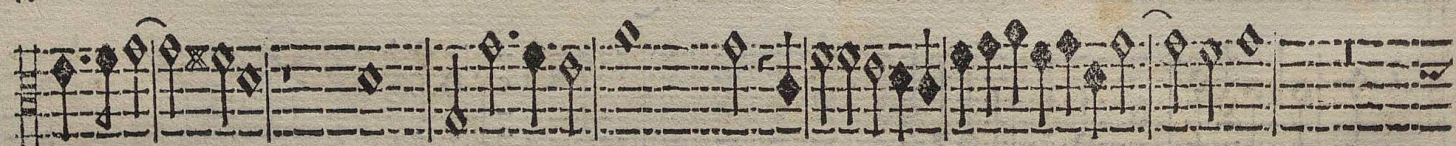
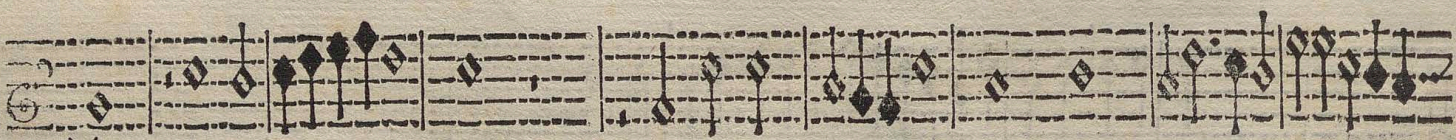
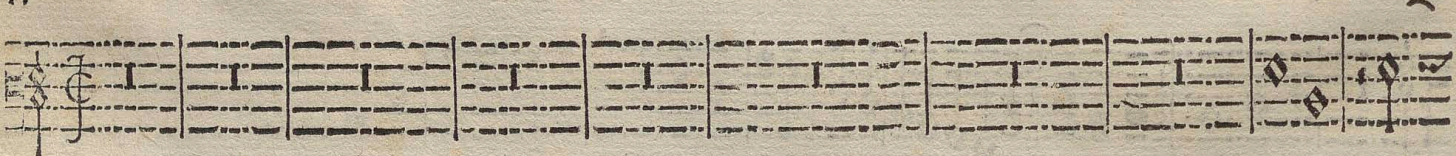
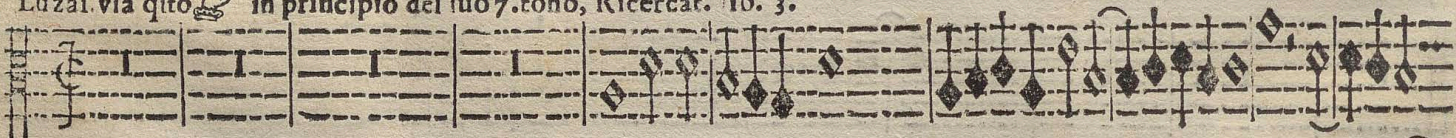




Settimo Tono con tre fughe.

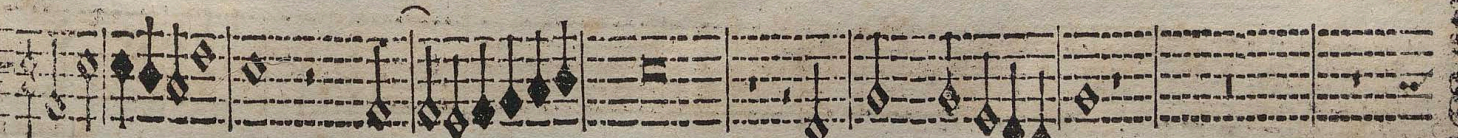
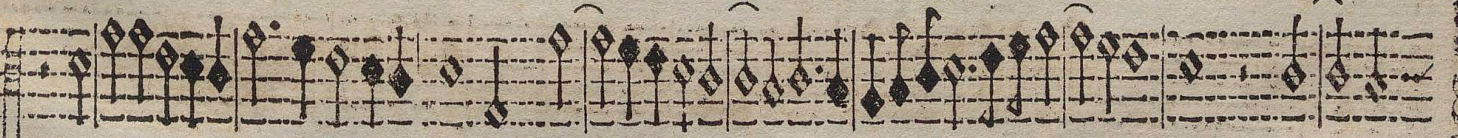
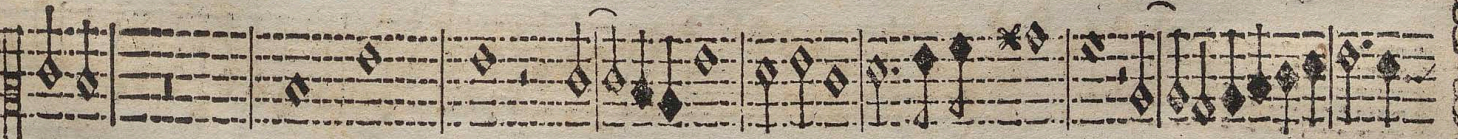
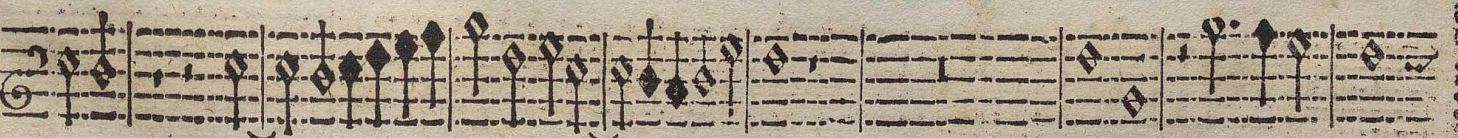
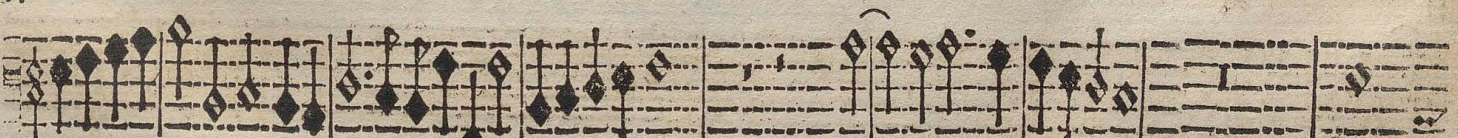


Luzaf. vfa qsto in principio del suo 7. tono, Ricercar. lib. 3.





Moti contrarij dela terza fuga.



Trabaci Ricreat. L. secondo.

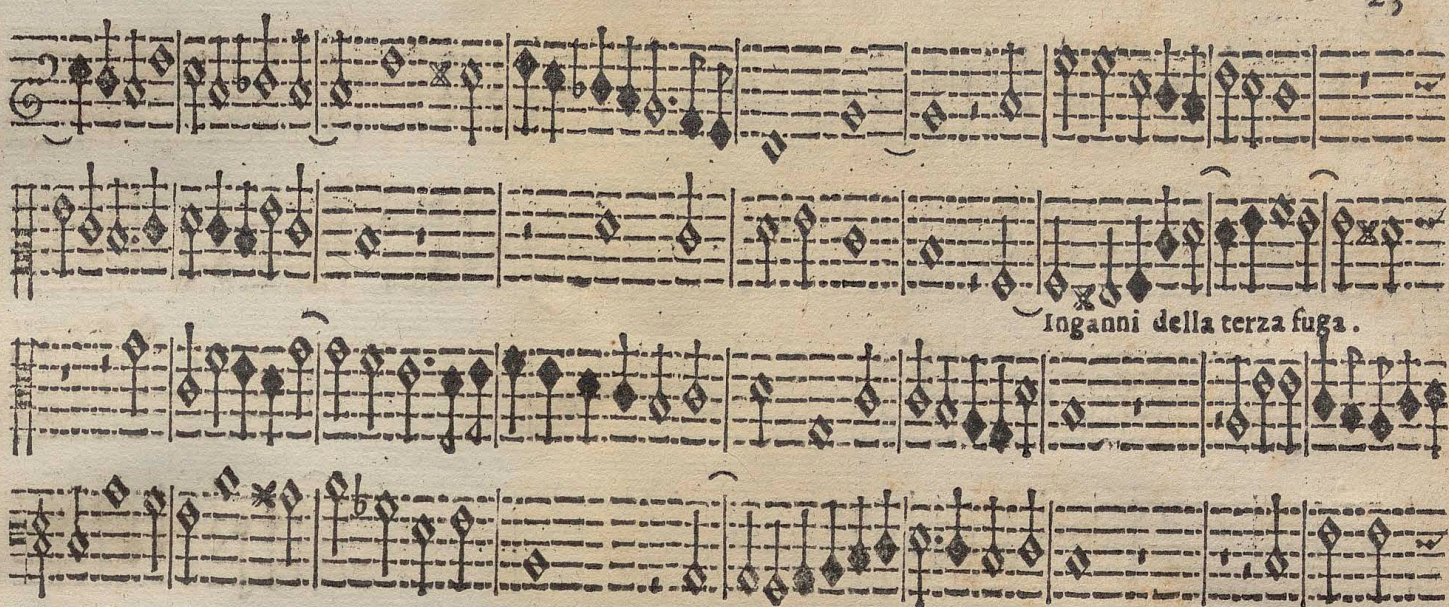
F



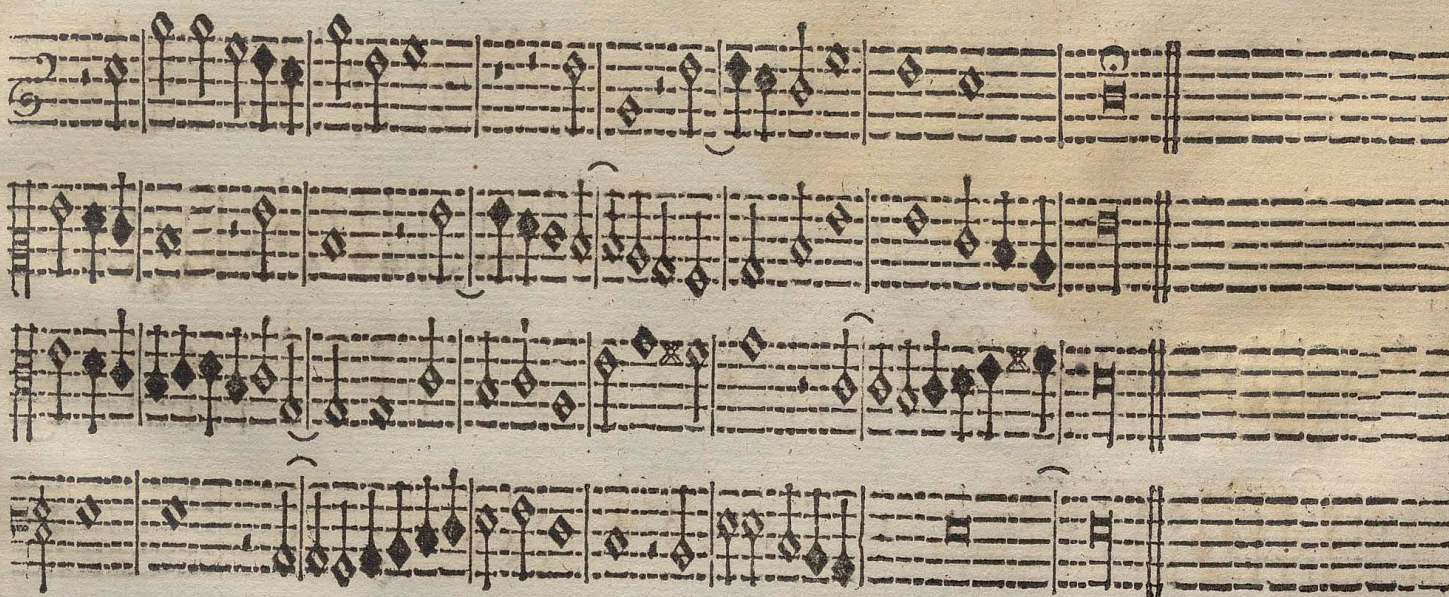
Cafel. 58



Ingāni



della fug. princip. 77



Ottavo Tono con tre fughe.







Ingaoni della fug. princip.



Cap. 44



G



Cafel. 63



Inganni della-

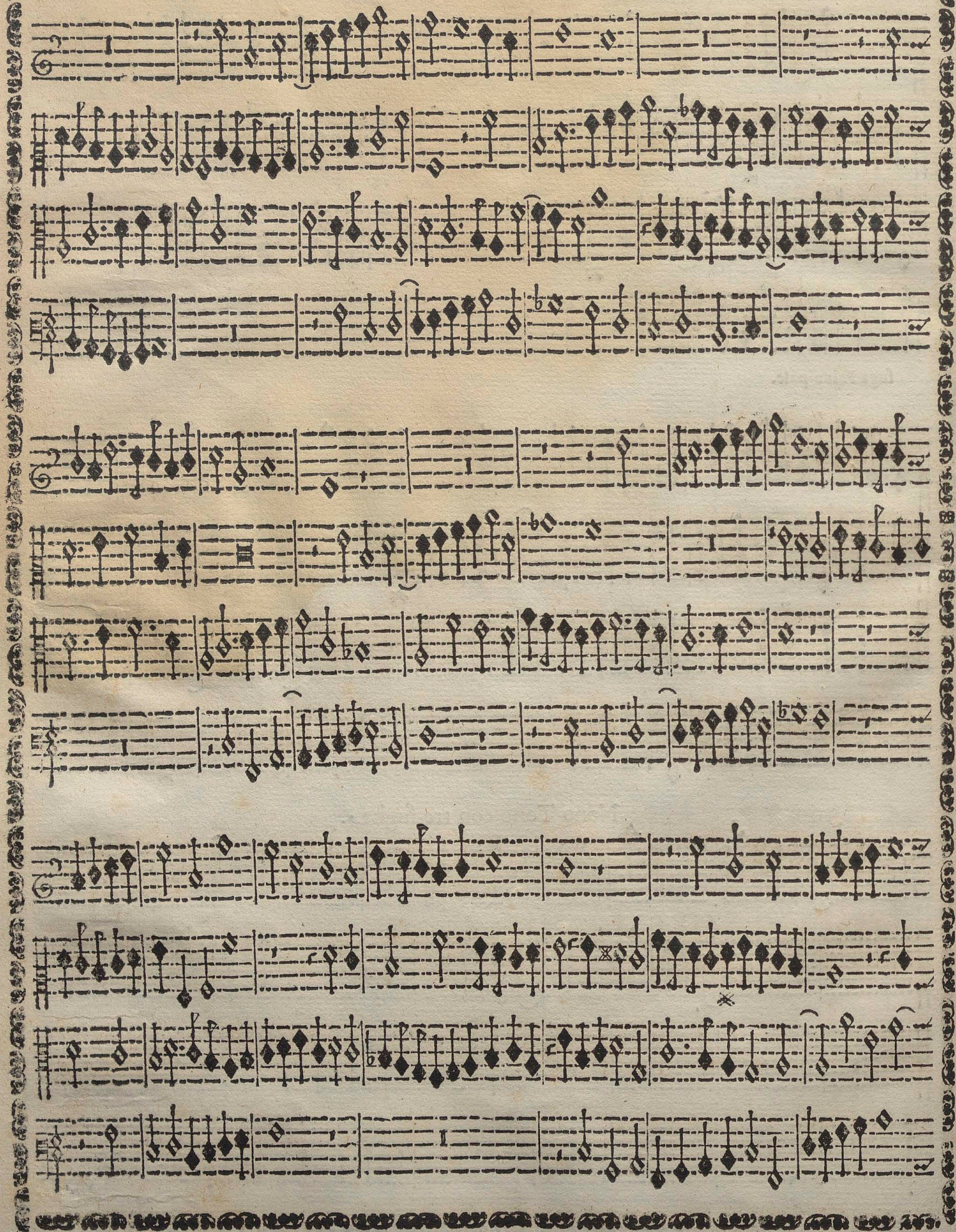


fuga Principale.



Nonno Tono con tre fughe.





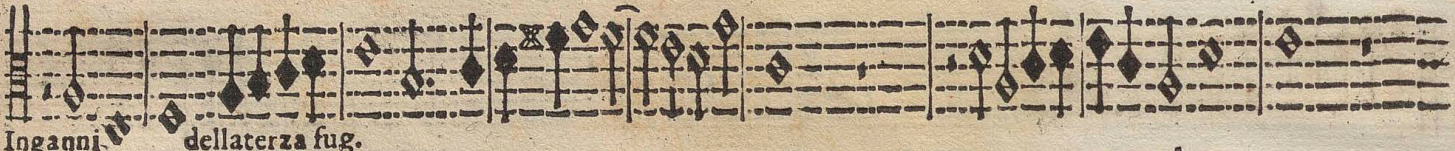
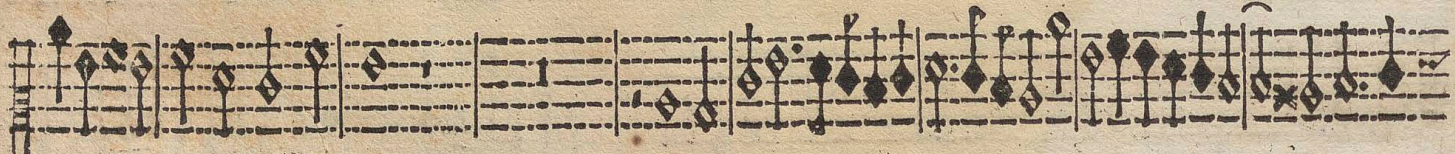
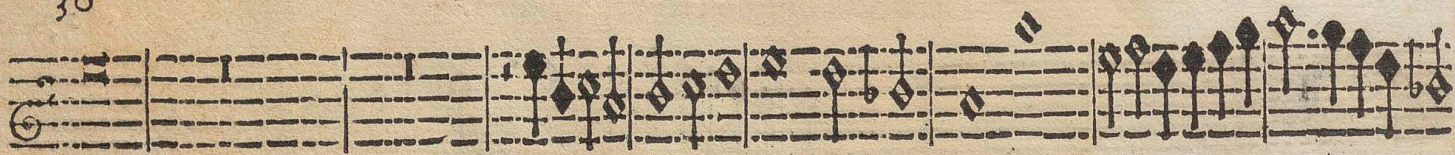


Inganni della seconda fuga .

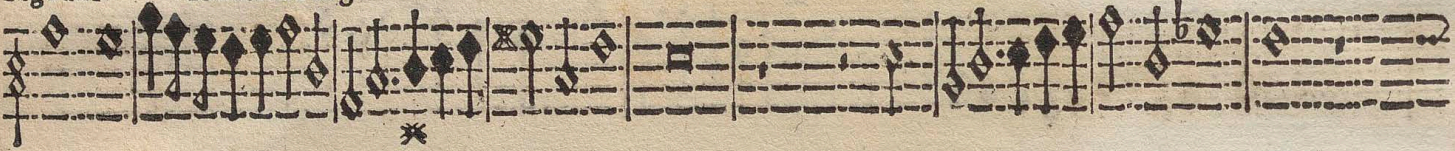


H

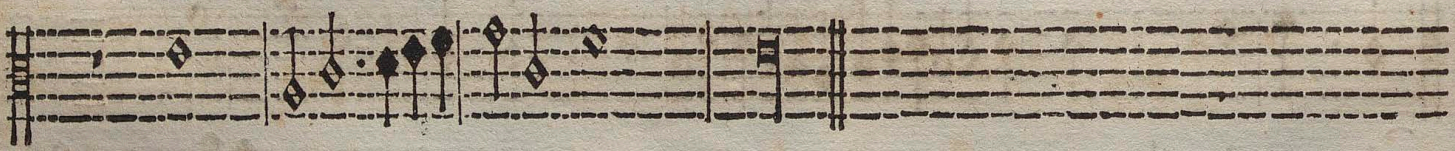
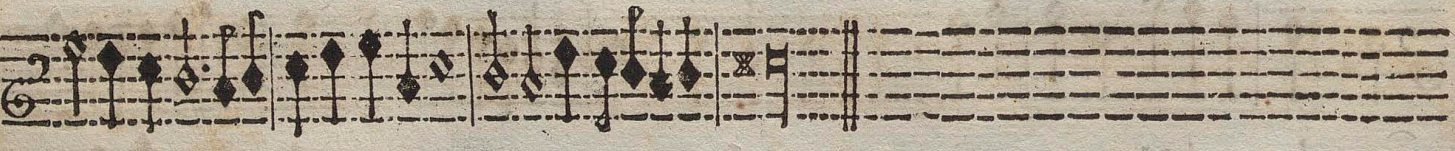
Inganni della terza fuga.



Inganni. dell'aterza fug.



Tre fughe insieme.



Decimo Tono con tre fughe.

31



Inganni del

※ ※ ※ Cafel. 37.

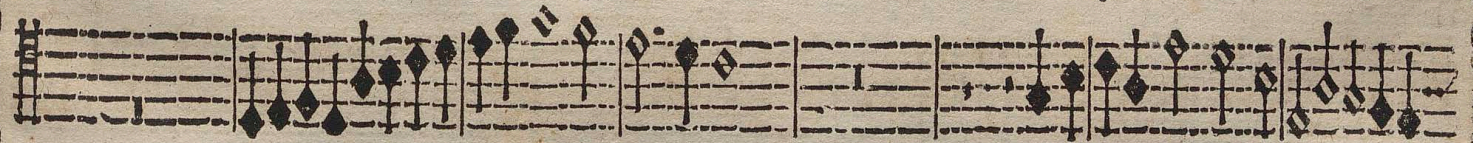
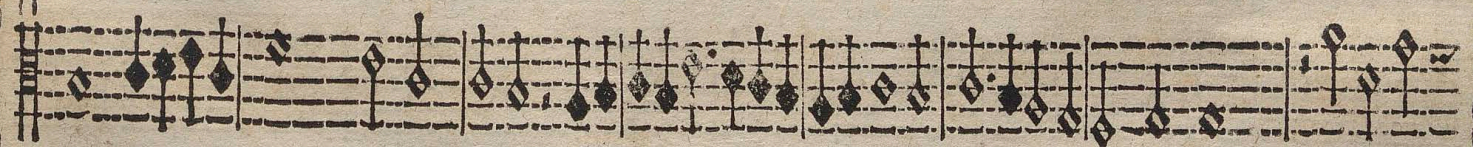
la terza fuga.



Casel. 57



Inganni della fuga princip.



Casel. 67

Ricerc. Trab. L. sec.

I



Vndecimo Tono con tre fughe.

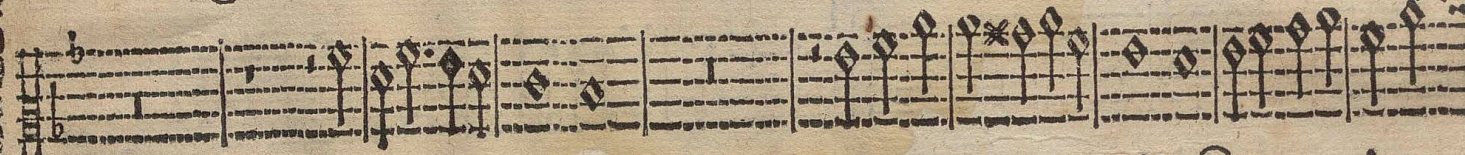
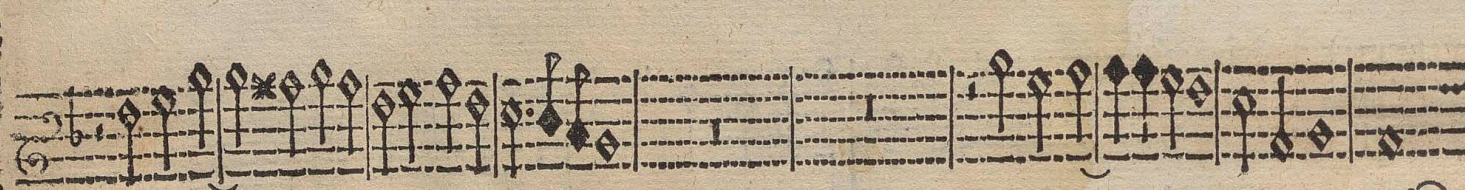
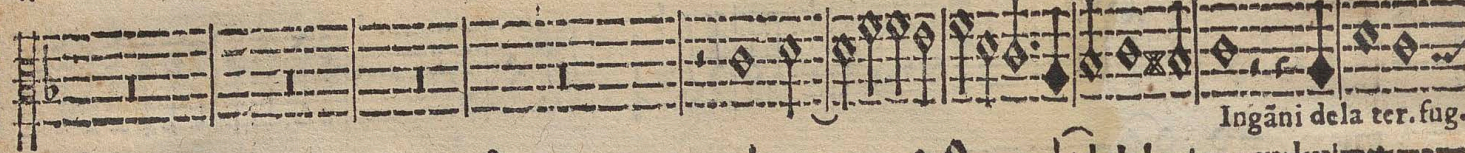
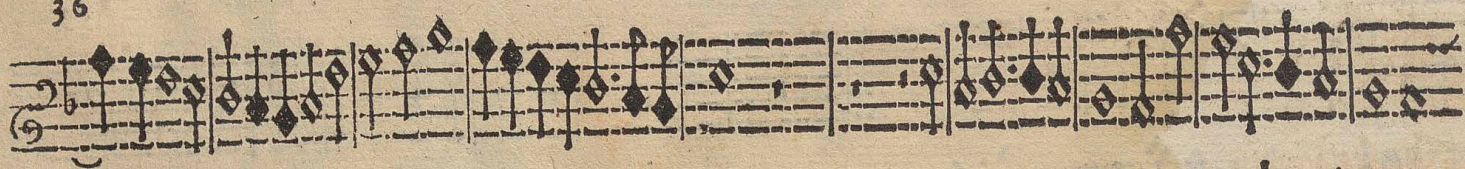




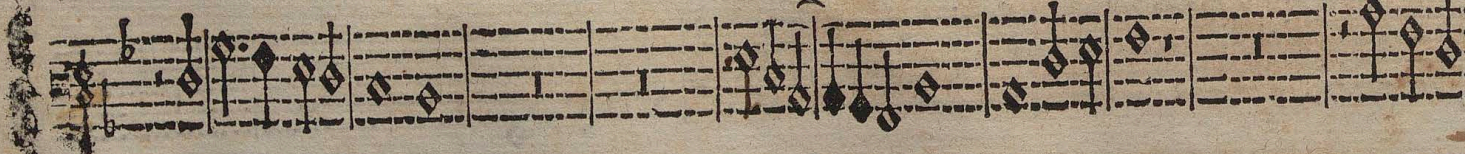
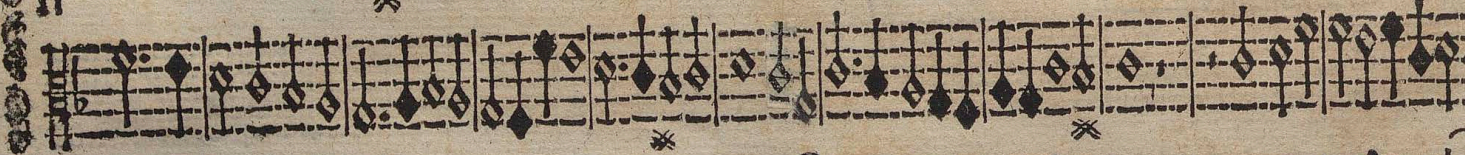
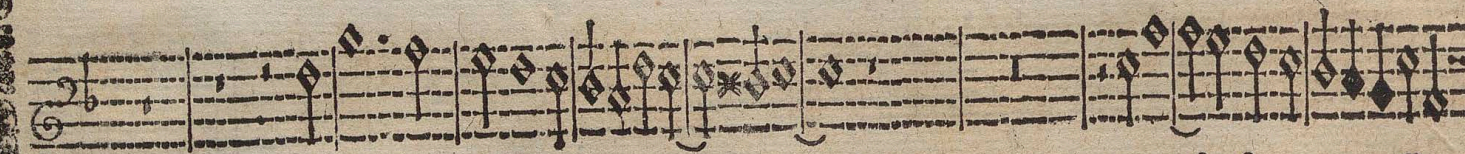
Inganni della seconda fuga.

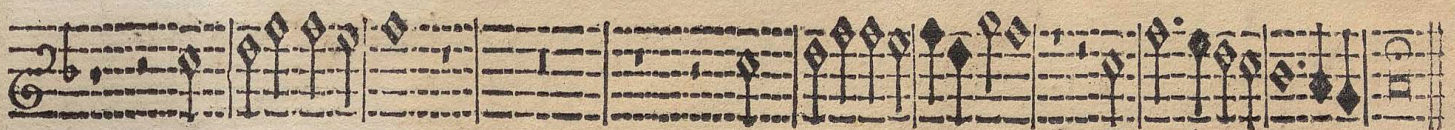


Inganni della terza fuga.

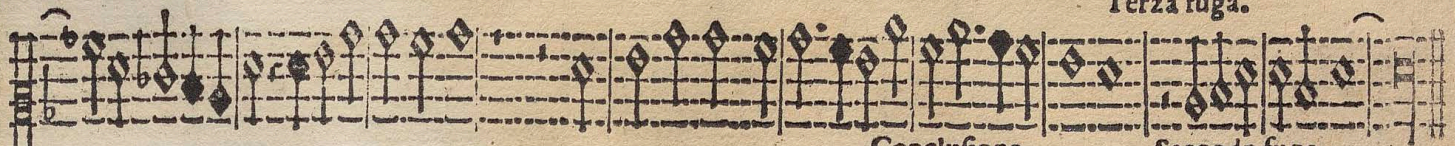


Inganni della seconda fuga.





Terza fuga.



Conclusione.

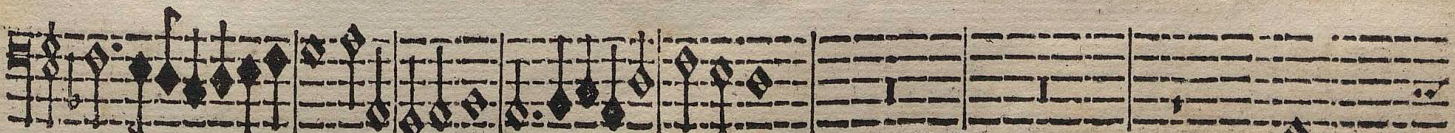
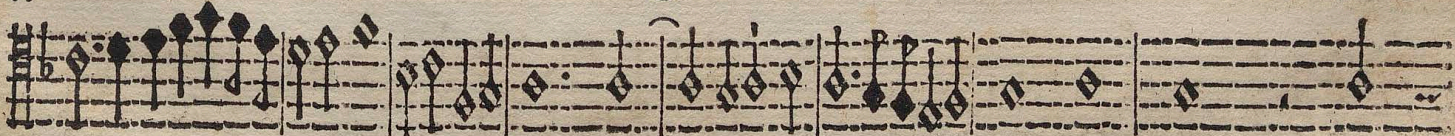
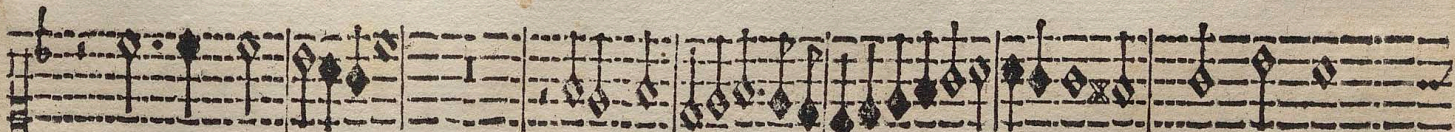
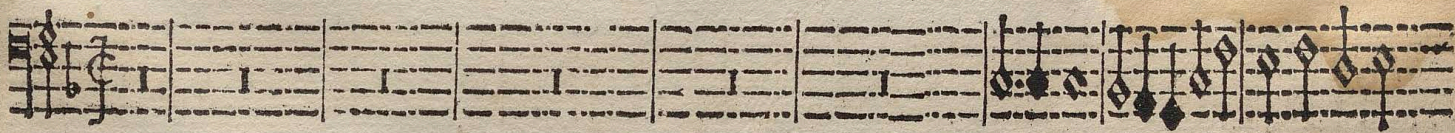
Seconda fuga.



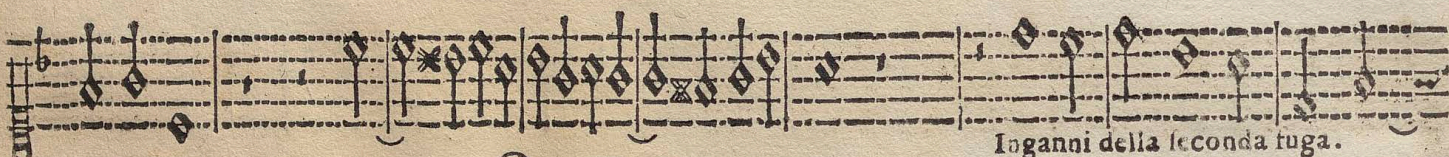
Prima fug. p ingan.



Duodecimo Tono con Quattro fughe.



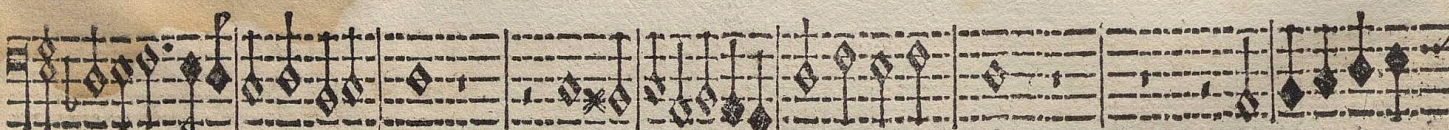
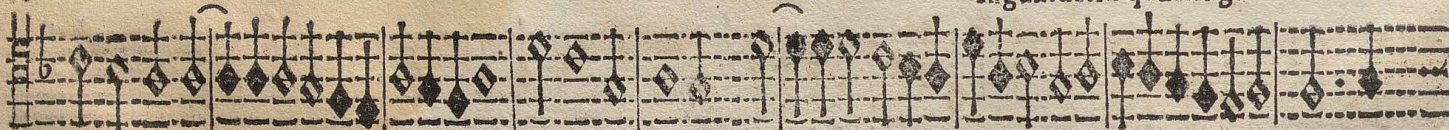
K



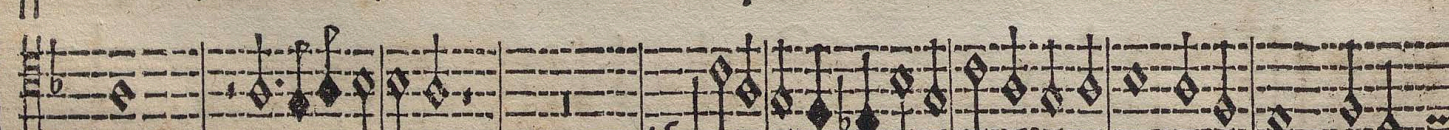
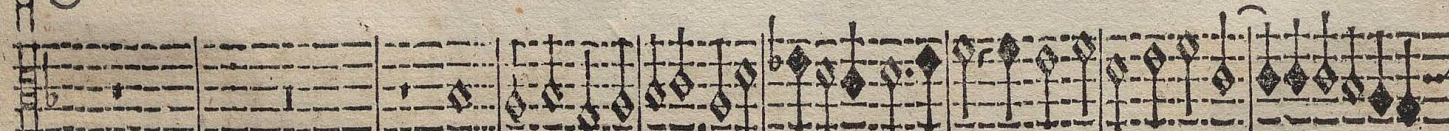
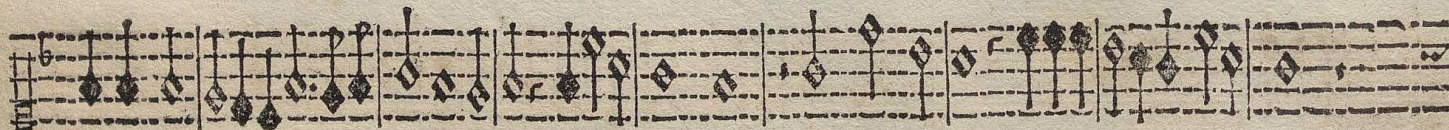
Inanni della seconda fuga.



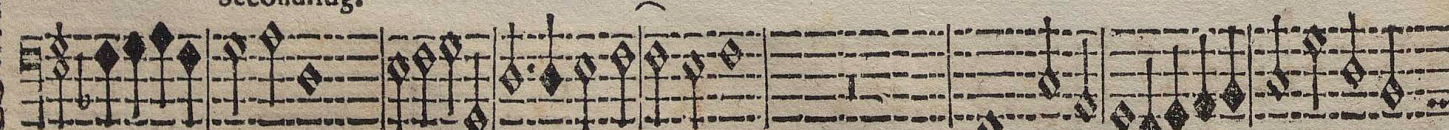
Inan. della quar. fug.



Cascl. 32



Second. fug.



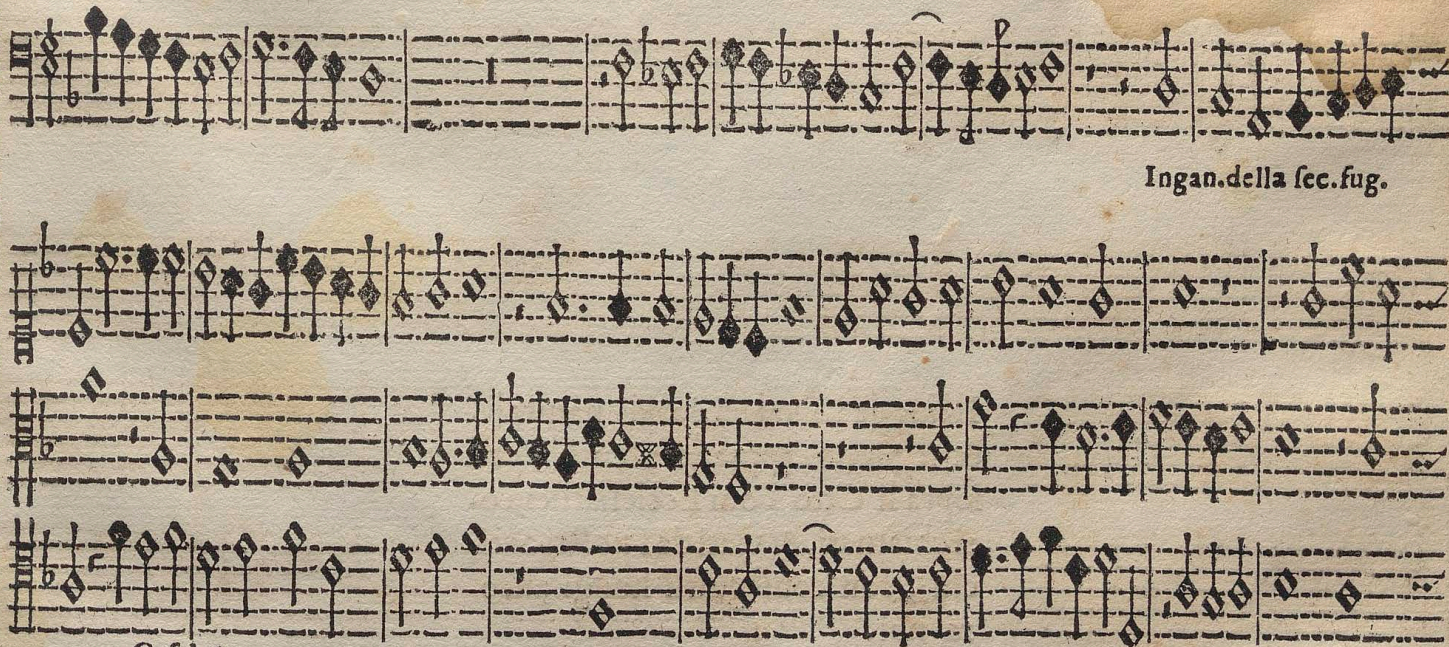
Conclusione di tutte le 4. fug.



Casel. 52



Ingani della prim. fug.



Ingan. della sec. fug.



Casel. 61



Il fine de i Dodeci Modi naturali,
& seguono appresso Cento Versi
sopra li Otto Toni Ecclesiastici, co-
si chiamati, & vsati da i nostri anti-
chi, con conseguirli hoggi anco-
ra noi.



SSENDO stato importunato da' miei amici, ch'io mandassi nelle stampe questo secondo libro di Ricercate, ed altri varij capricci del mio rozzo ingegno, m'è parso bene, per giouare al mondo, ed à chi fa professione d'Organista, accompagnare à queste ricercate Cento versi sopra gli otto Toni Ecclesiastici, per rispóder' alle Messe, Vesperì, tutti Diuini Officij; ed in ogni altra sorte d'occasione, e l'hò scritte in quell'ordine, si come stanno le mie prime Ricercate stampate.

M'occorre (benigno Lettore) dichiarare vn dubio sopra questi Cento versi, e di tutta quest'Opera. (esclusi però i Dodici modi naturali di questo presente mio libro) vi sono hoggi al mondo molti della professione, quali credo non siano bene informati,

ò per dir meglio, nõ si ricordino (saluo però i buoni) che parládo delli Dodici modi naturali, e precisaméte del li otto finali Ecclesiastici, li nostri antichi gli hãno messo in vso, e se ne hãno seruiti di qlla medesima maniera che hoggidì noi stessi ce ne seruiamo; nulladimeno noi sappiamo, che questi Dodici Toni sò fondati sopra queste sei Corde. D.E.F.G.A.C. e questa diuisione sopra vna Corda far Primo, e Secondo, e dare il termine à detti Toni, che nel Canto figurato non passino venti, ò vétidue voci al più, non è fatto per altro, se non solo per comodità di quanto può salire, e scendere la voce humana; ma se noi trattiamo in cose di sonare, godemo molte licenze più larghe, che non habbiamo in cose di càtare. Per esempio; Io farò vna Cantilena per vn Cimbalo, ò concerto di Violini, ò d'altri instrumenti i quali ricercano vna Musica di Consonanze lontane per lo effetto dell'orechio: questa Cantilena la farò non solamente ventidue voci, ma Cinquanta, se mi sarà necessario, e secondo l'occasione che mi trasporta, e la scriuerò con quelle chiaui si come più comodo mi torna, non per qsto s'hà da notare, e dire ch'eschi fuor di Tono, e che L'ottauo in caminar tãto in alto diuenti settimo, e che il Terzo diuenti nono, e che il Primo bisognaua scriuerlo con queste, e con quell'altre chiaui, questa è regola di prima scuola, e qsto auertiméto, e sottigliezza si dee tenere in vn Moretto, in vn Madrigale, e particolarmente in vna Ricercata scritta, come potrete veder' in questi Dodici modi del presente mio libro, oue così nella Còpositione, come anco nell'ordine vi s'è riguardato molto chiaro, e distintamente; ma in questa materia di Versetti, ò Fioretti (come dimandargli vogliamo) ò in vna Canzona Francese, Gagliarde, Partite, diuerse, ò in vna Toccata nõ si dee riguardar che scèda, ò che saglia più del ordinario, mi basta ch'io non eschi fuor di Tono, e vi lasci in Tono; ma già che la Natura artefice di tutte le cose humane non che inuentrice, e maestra di quella cò si bell'ordine hà trouato vn instrumento di tanto valore, com'è il Cimbalo composto di tanti tasti, se non fosse stato al proposito non l'haurebbe prodotto, ed inuentato, ond'io douea, e poteua in questa sorte d'occasione aualarmene, come già hò fatto. à Dio.

PER non scriuere il Trillo sempre disteso doue si ritrouerà questa littera. T. si farà il Trillo, & la Ridirta. Et tutti quelli versi che stanno con lo Circolo tagliato si soneranno in Battuta stretta, già che doue bisogna ritrouarete l'auiso.

Verfo Primo Primo Tono.



Verſo Secondo Primo Tono.



Verſo Terzo Primo Tono.



Verſo Quarto Primo Tono.



Verfo Quinto Primo Tono.

43



Verfo Sesto Primo Tono.



Verfo Settimo Primo Tono.



Verfo Ottauo Primo Tono.



Verfo Nono, Primo Tono.

45

Musical score for Verfo Nono, Primo Tono. The score consists of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals. There are asterisks (*) on the second staff and the fourth staff. The text "A larga la barteuta." is written above the second staff.

Verfo Decimo, Primo Tono.

Musical score for Verfo Decimo, Primo Tono. The score consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals. There are asterisks (*) on the third staff and the fourth staff.

Verfo Vndecimo, Primo Tono.

Musical score for Verfo Vndecimo, Primo Tono. The score consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals. There are asterisks (*) on the first staff, the second staff, and the third staff. The letter "M" is written below the fourth staff.

Verfo Duodecimo, & vltimo del Primo Tono.

A musical score for a single melodic line, likely for a lute or similar instrument. It consists of 12 measures, grouped into two systems of six measures each. The notation is on a single staff with a C-clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some rests. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign.

Verfo Primo, Secondo Tono.

A musical score for a single melodic line, likely for a lute or similar instrument. It consists of 12 measures, grouped into two systems of six measures each. The notation is on a single staff with a C-clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some rests. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign.

In Battuta stretta.

Verfo fecondo, Secondo Tono.

47



Verfo Terzo, Secondo Tono.



Verfo Quarto, Secondo Tono.



Verfo Quinto, Secondo Tono.



Verfo Sesto, Secondo Tono.



Verſo Settimo, Cromatico, Secondo Tono.

49



Verſo Ottauo, Secōdo Tono.



Verſo Nono, Secondo Tono.



N

Verso Decimo, Secondo Tono.

Musical score for Verso Decimo, Secondo Tono. The score consists of four staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign. The second staff is in bass clef with a key signature of one flat and a 2/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign. The third staff is in treble clef with a key signature of one flat and a 2/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign. The fourth staff is in bass clef with a key signature of one flat and a 2/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign.

Verso Vndecimo, Secondo Tono.

Musical score for Verso Vndecimo, Secondo Tono. The score consists of eight staves. The first four staves are in treble and bass clefs with a key signature of one flat and a 2/2 time signature. They contain a series of eighth and sixteenth notes, with a double bar line and a repeat sign. The fifth staff is in treble clef with a key signature of one flat and a 2/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign. The sixth staff is in bass clef with a key signature of one flat and a 2/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign. The seventh staff is in treble clef with a key signature of one flat and a 2/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign. The eighth staff is in bass clef with a key signature of one flat and a 2/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign.

Allarga la battuta .

Verſo Duodecimo, & vltimo del Secondo Tono.

51



Verſo Primo, Terzo Tono.



Verſo Secondo, Terzo Tono.



Verso Terzo, Terzo Tono.

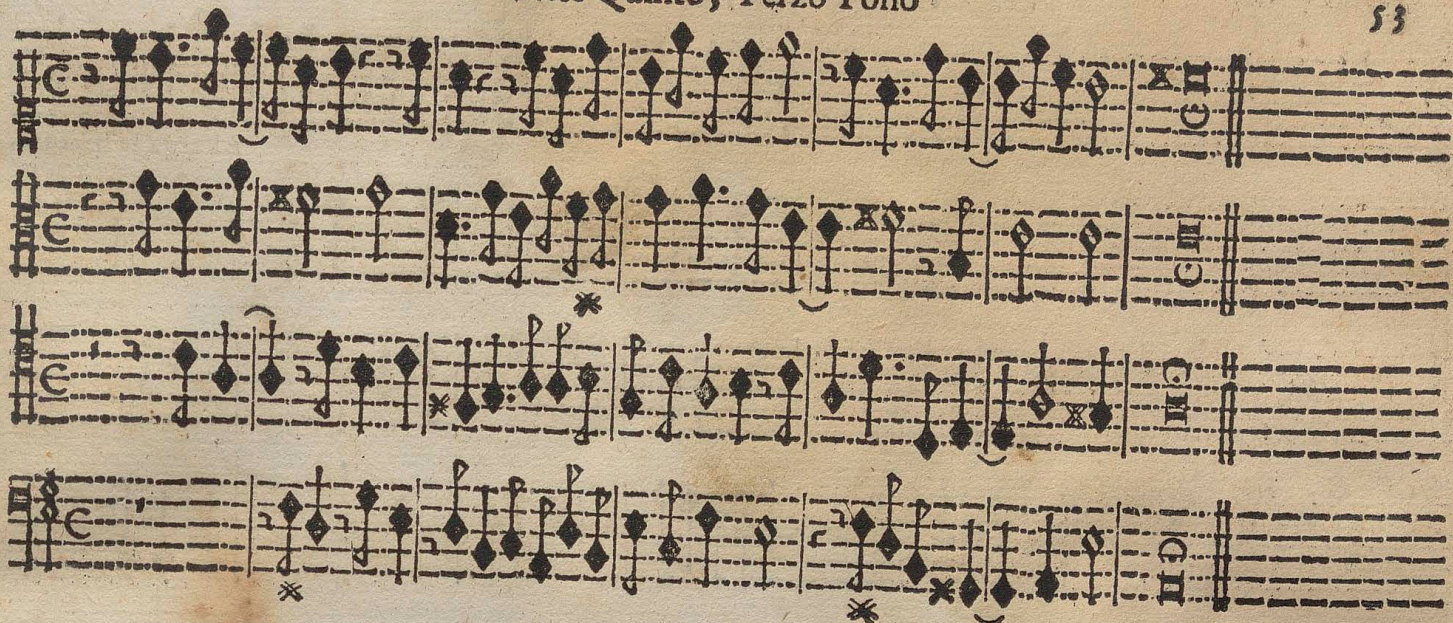


Verso Quarto, Terzo Tono.



Verfo Quinto, Terzo Tono

53



Verfo Sesto, Terzo Tono.



Verfo Settimo, Terzo Tono.



Verso Ottavo, Terzo Tono.

Handwritten musical score for Verso Ottavo, Terzo Tono. The score consists of four staves. The first staff begins with a treble clef and a 3/2 time signature. The notation includes various rhythmic values, including minims and crotchets, and is decorated with diamond-shaped ornaments. A double bar line with an asterisk (*) is placed between the second and third staves. The instruction "Allarga la battuta." is written above the third staff. The fourth staff continues the musical notation.

Verso Nono, Terzo Tono.

Handwritten musical score for Verso Nono, Terzo Tono. The score is organized into two systems, each containing four staves. The notation is similar to the previous section, featuring diamond-shaped ornaments and various rhythmic values. In the first system, the first staff ends with a double bar line and the marking "T. *". In the second system, the third staff ends with a double bar line and the marking ".T. *". The score concludes with a final double bar line on the fourth staff of the second system.

Verfo Decimo, Terzo Tono

55



Verfo Vndecimo, Terzo Tono.



Verso Duodecimo; & vltimo del Terzo Tono.



In Battuta stretta.

Verso Primo, Quarto Tono.



In Battuta stretta.

Verso Secondo, Quarto Tono.



Verfo Terzo, Quarto Tono.

57



Verfo Quarto, Quarto Tono.



Verfo Quinto, Quarto Tono.



Ricerc. Trab. Lib. Second.

P

Verſo Seſto, Quarto Tono.



Verſo Settimo, Quarto Tono.



Verſo Ottauo, Quarto Tono.



Verfo Nono, Quarto Tono.

59

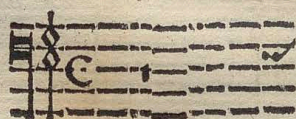
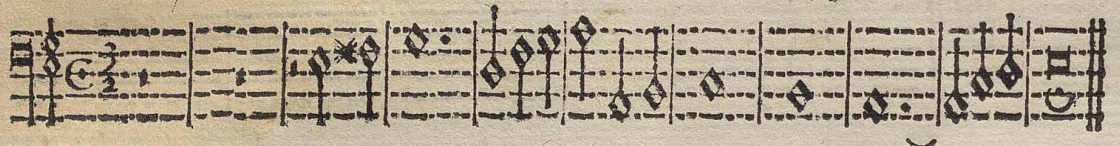
The first system of music consists of two staves. The left staff is a vocal line with a treble clef, featuring a series of eighth and sixteenth notes, some with accidentals (sharps and naturals), and ending with a double bar line. The right staff is a lute or guitar line with a C-clef on the first line and a 7/2 time signature. It contains a series of chords and single notes, with some measures marked with 'X' symbols.

The second system of music continues the piece. It features two staves. The left staff is a vocal line with a treble clef, showing more complex rhythmic patterns with many sixteenth notes. The right staff is a lute or guitar line with a C-clef on the first line and a 7/2 time signature, containing chords and single notes, some marked with 'X' symbols.

Verfo Decimo, Quarto Tono.

The third system of music consists of two staves. The left staff is a vocal line with a treble clef, featuring a series of eighth and sixteenth notes, some with accidentals, and ending with a double bar line. The right staff is a lute or guitar line with a C-clef on the first line and a 7/2 time signature, containing chords and single notes, some marked with 'X' symbols.

Verso Vndecimo, Quarto Tono.



Verso Duodecimo, & vltimo del Quarto Tono.



Verso Primo, Quinto Tono.



In battuta stretta.

Verfo Secondo, Quinto Tono.

61

The first system of music consists of two staves. The left staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of eighth and sixteenth notes, mostly beamed together. The right staff is a bass clef with a common time signature (C) and contains a series of eighth and sixteenth notes, also beamed together. The system ends with a double bar line.

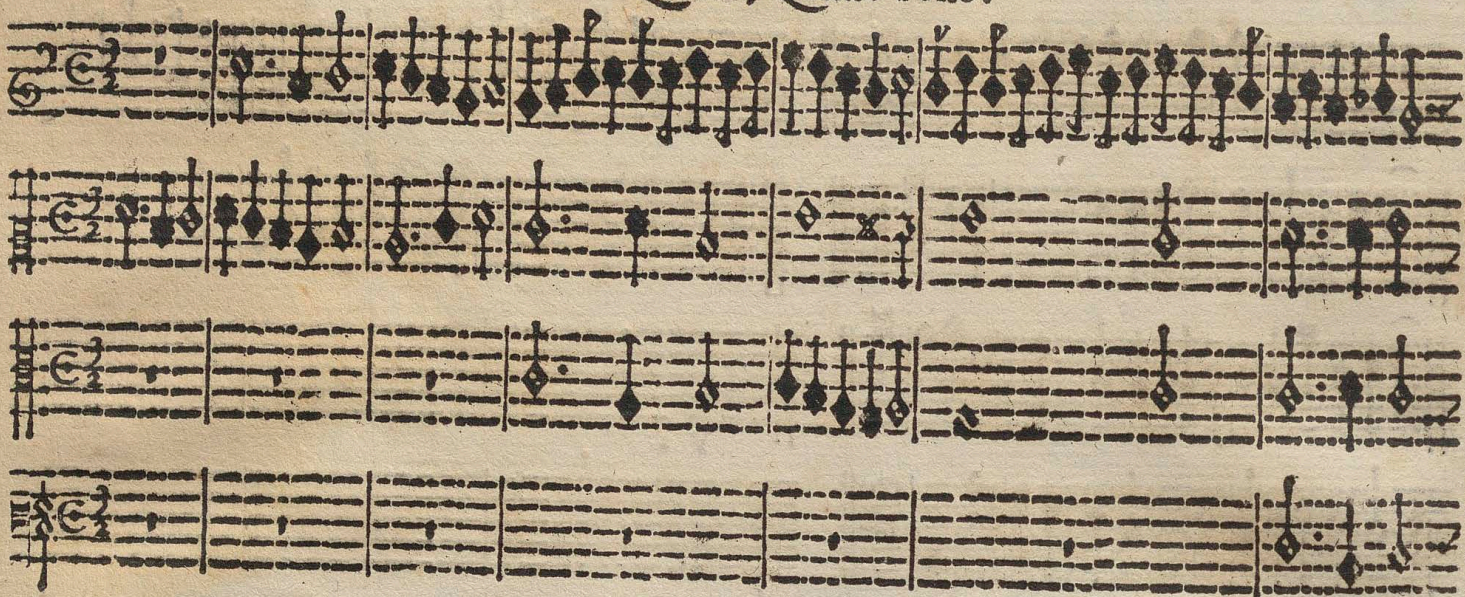
The second system of music consists of two staves. The left staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of eighth and sixteenth notes, mostly beamed together. The right staff is a bass clef with a common time signature (C) and contains a series of eighth and sixteenth notes, also beamed together. The system ends with a double bar line.

Allarga la battura.

Verfo Terzo, Quinto Tono.

The third system of music consists of two staves. The left staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of eighth and sixteenth notes, mostly beamed together. The right staff is a bass clef with a common time signature (C) and contains a series of eighth and sixteenth notes, also beamed together. The system ends with a double bar line.

Verso Quarto, Quinto Tono.



Verso Quinto, Quinto Tono.

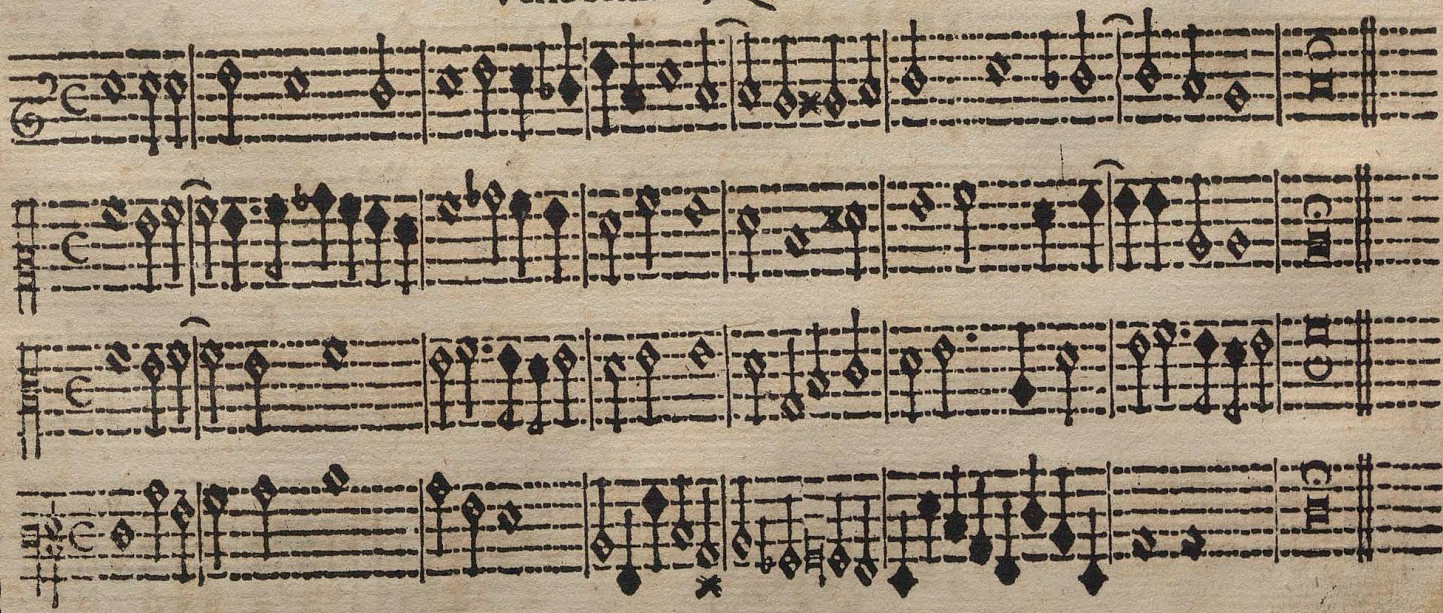


Verfo Sefto, Quinto Tono.

63



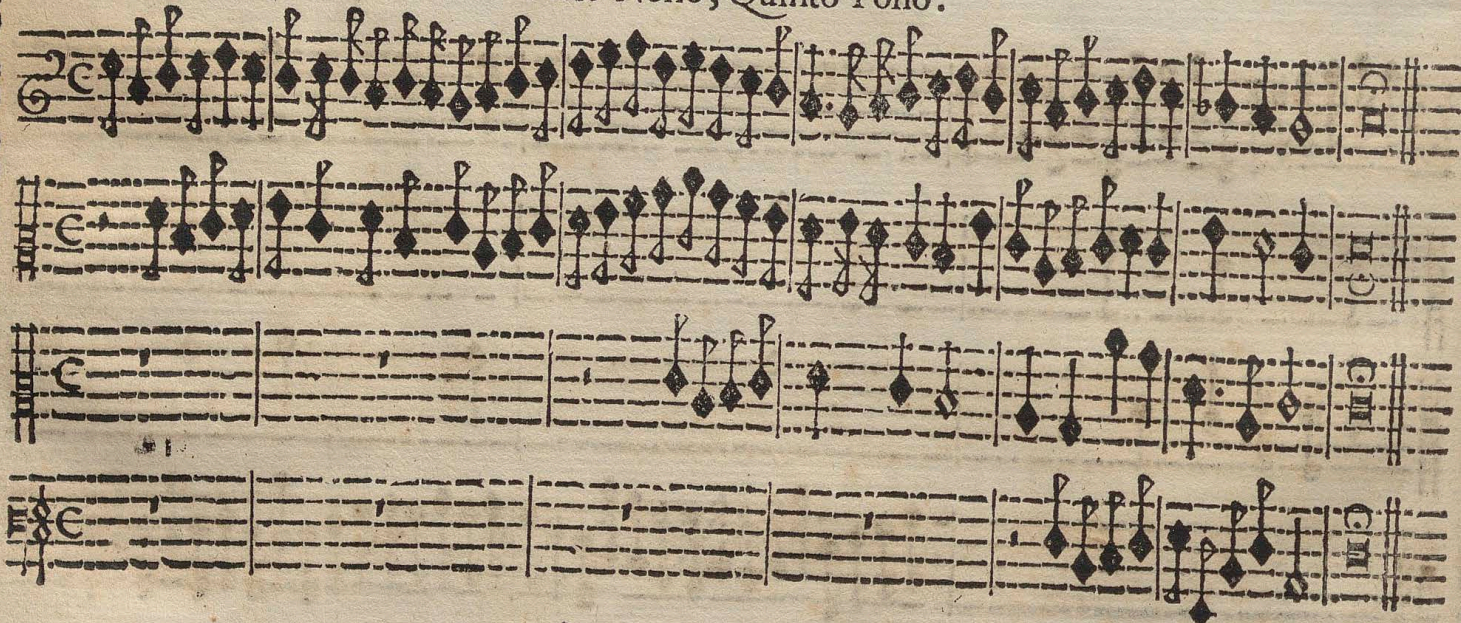
Verfo Settimo, Quinto Tono.



Verſo Ottoauo, Quinto Tono.



Verſo Nono, Quinto Tono.



Verſo Decimo, Quinto Tono.



Verſo Vndecimo, quinto Tono.

Verſo Duodecimo, & ultimo del quinto Tono.

Verso Primo, Sesto Tono.



Verso Secondo, Sesto Tono.



In battuta stretta.

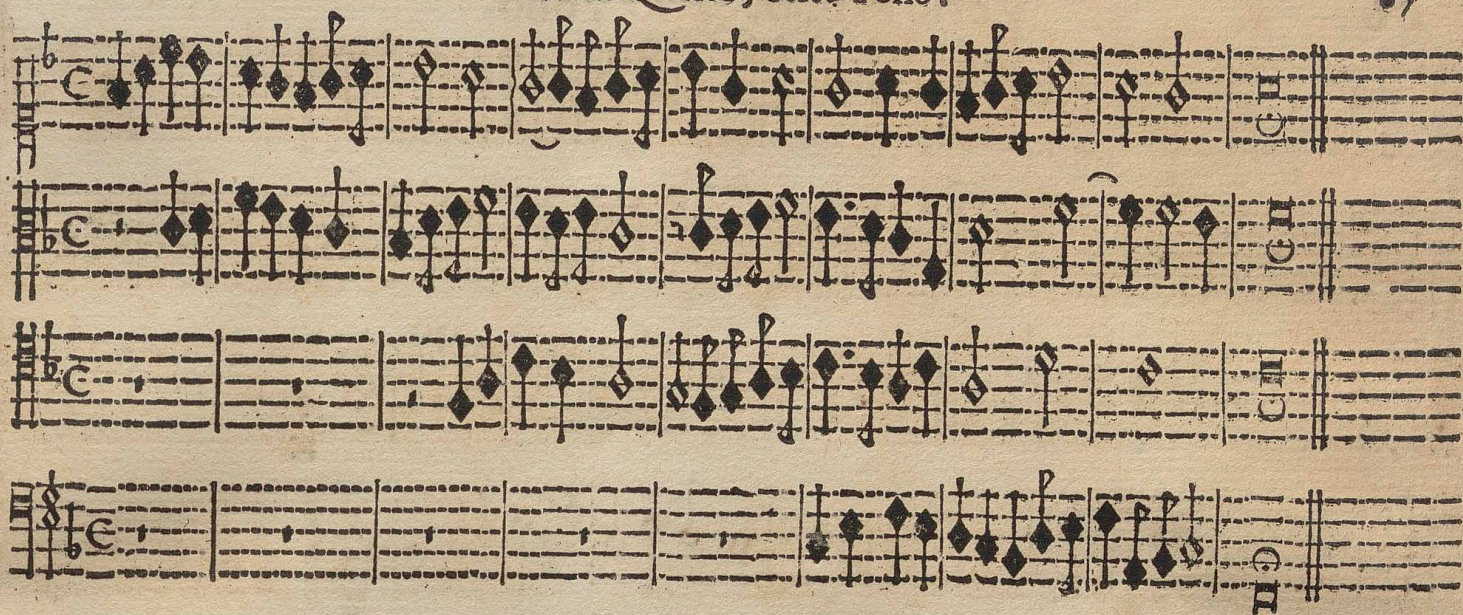
v. 3.

Verso Terzo, Sesto Tono.

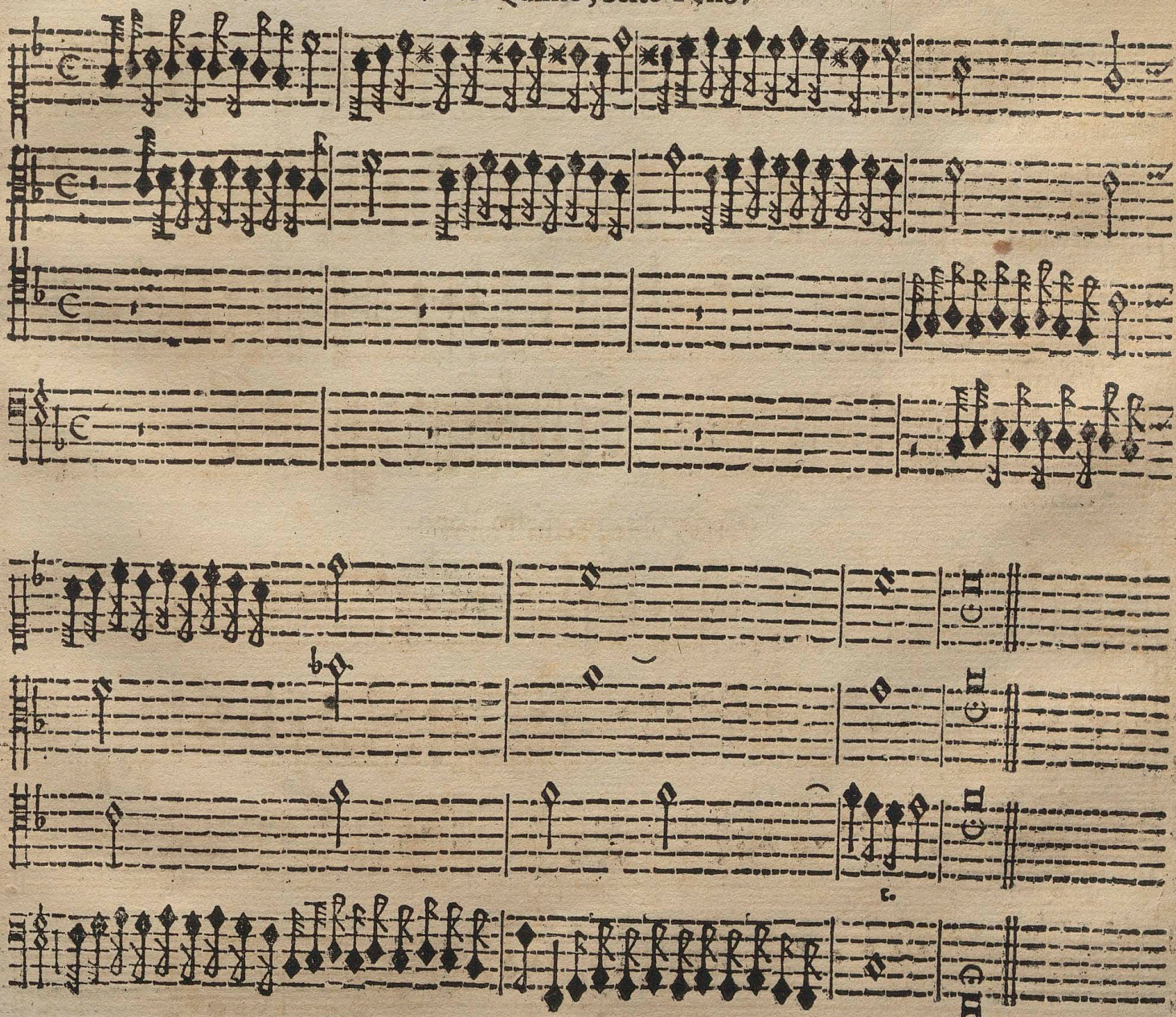


Verfo Quarto, Sesto Tono.

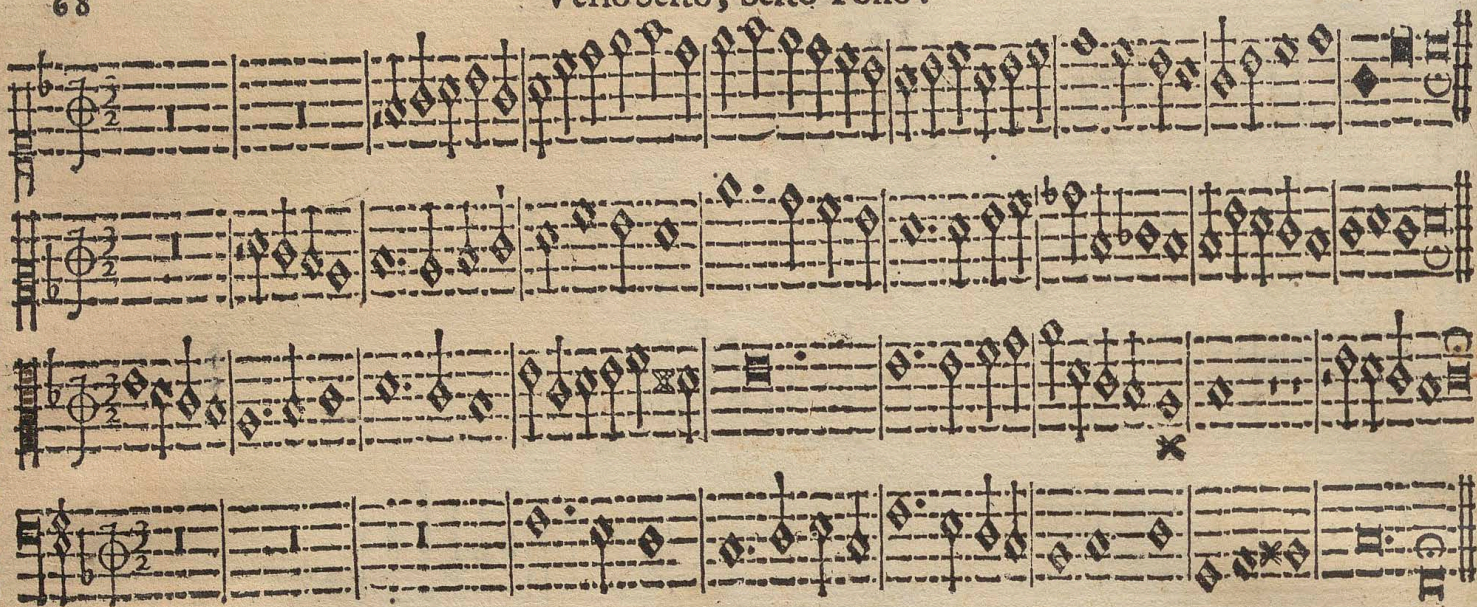
67



Verfo Quinto, Sesto Tono.



Verſo Seſto, Seſto Tono.

Verſo Settimo, Seſto Tono; Con Quattro Parte in Canone per b, \sharp .

Verſo Ottauo, Seſto Tono.



Verfo Nono, Sefto Tono.

69



Verfo Decimo, Sefto Tono, Con Quattro Parte in Canone per b. $\frac{H}{4}$.



Refolutio.

Refolutio.

Refolutio.

Verfo Vndecimo, Sefto Tono.





Ricerc. Trab. Lib. Second.

S



A' LETTORI.

IN questo Settimo Tono (benigno Lettore) non hò voluto seruirmi delli Otto finali Ecclesiastici, l'haurei scritti in G. conforme il Settimo Tono, che stà in queste presente miei Ricercate. Ma già che in questi Versi seguuiua l'Ottauo Tono con l'istesso finale di G. & nell'istessa corda se ritroua ancora il Secondo Tono, mi hà parso bene per variar corda, scriuere questo Settimo Tono in vn'altra, maniera: mi potrai dir, benigno Lettore, che per variar corda si poteua fare il suo finale in D. per b. & quello è vero finale delli Otto Toni Ecclesiastici, & così lo scriue in certi suoi versi intauolate Claudio da Corregio, & altri Autori antichi: Ma non mi hò voluto io seruire ne dell'vno, ne dell'altro, perche hauendo fatto il suo finale in D, sol, re, saria stato l'istessa corda del Primo Tono: ma in questo Settimo Tono hò voluto fare il suo fine in C, sol, fa, vt, doue è vero finale del Settimo Tono delli Dodici modi finti, si bene quello si scriue co'l mezo del b. io l'hò scritto co'l mezo del  doue è ancora Settimo Tono Naturale; ma vna quinta più bassa, e l'hò scritto di questa maniera  per causa, che mentre questi Versi io l'hò fatti per rispondere à Messe à Vespere, & in tutti i Diuini Officij, & imparticolare questo Settimo Tono serue nella Gloria della Messa della Madonna: Ma per concludere il nostro ragionamento, sappia, che tutti i Toni si possono trasportare in tutti quei luoghi doue si ritroua la loro specie della Dia Pente, & Dia Tefaron, & questo lo scriue Oratio Tigrini lib. 3. Cap. 30. & nell'istesso libro à Cap. 5. ne fa inuentione Marco Padoano. Stati sano.

Verso Primo, Settimo Tono.



Verfo Secondo, Settimo Tono.

71



Verfo Terzo, Settimo Tono.

Allarga la battuta.



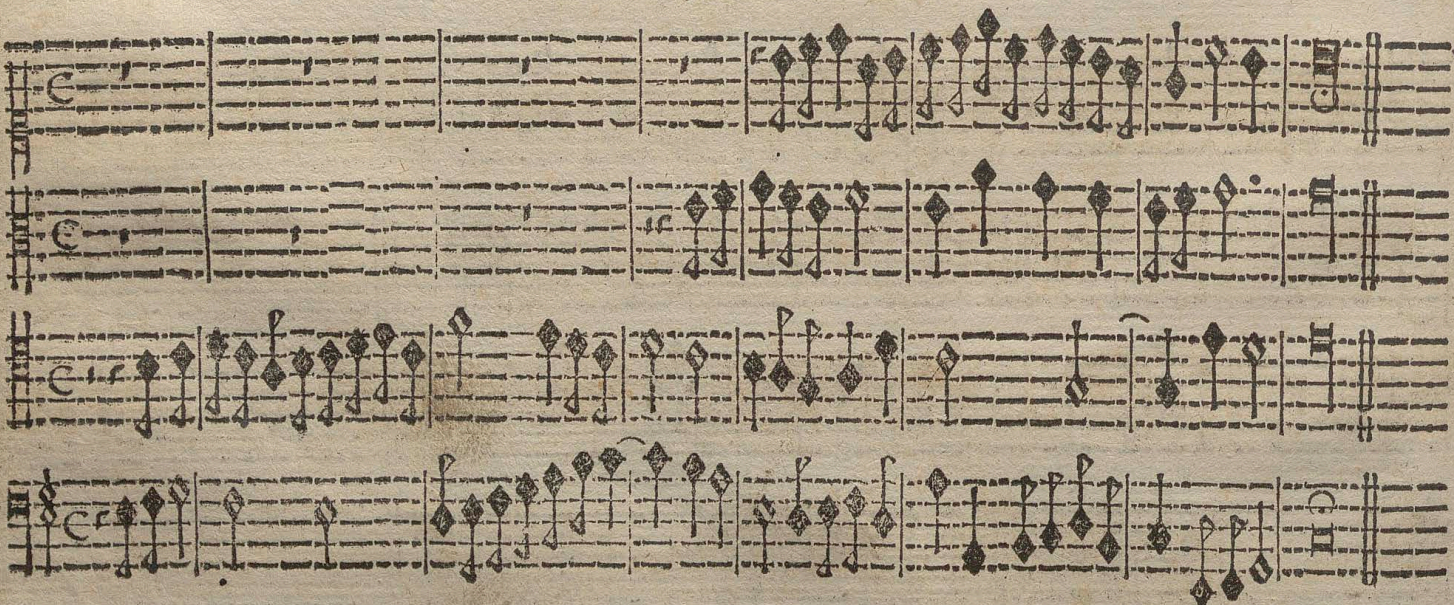
Verso Quarto, Settimo Tono.



Verso Quinto, Settimo Tono.



Verso Sesto, Settimo Tono.



Verfo Settimo. Settimo Tono.

73

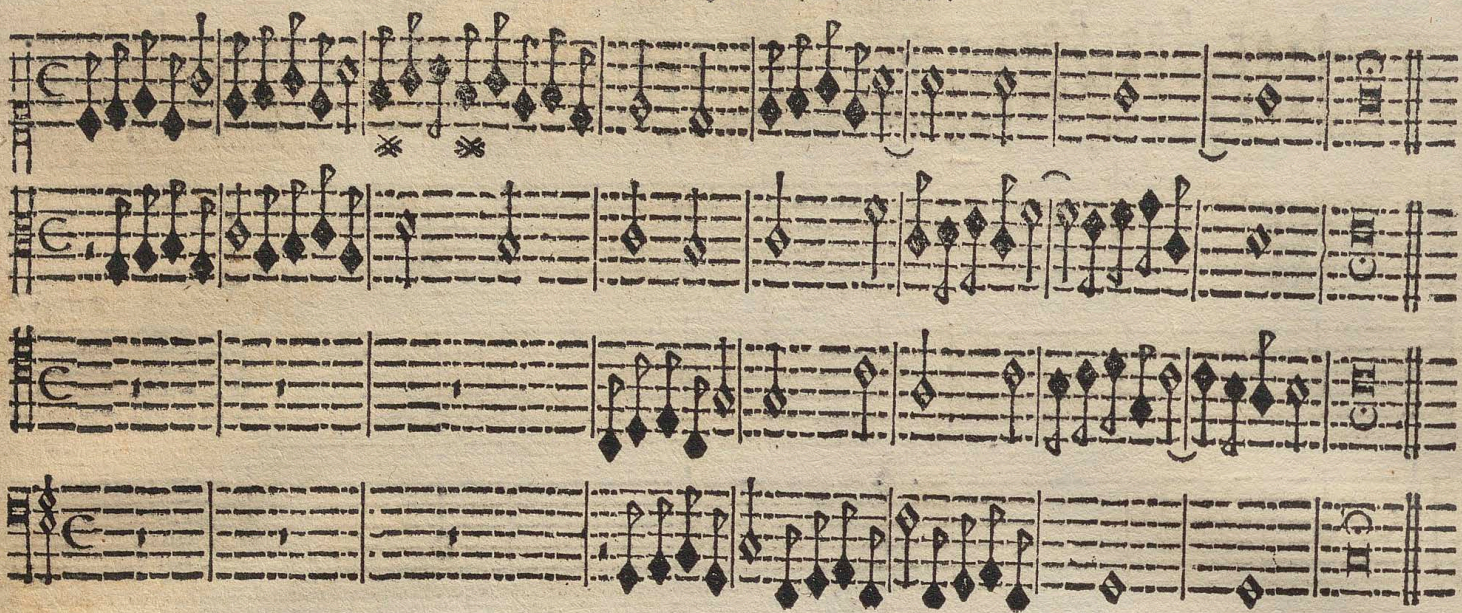
This musical score is for the piece 'Verfo Settimo. Settimo Tono.' It consists of two systems of four staves each. The first system features a complex, fast-moving melody in the top staff, while the lower three staves provide a harmonic accompaniment with sustained notes and occasional rhythmic figures. The second system continues the piece, with the melody concluding in a final cadence marked by a double bar line and a repeat sign. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

Verfo Ottauo, Settimo Tono.

This musical score is for the piece 'Verfo Ottauo, Settimo Tono.' It consists of two systems of four staves each. The first system shows a more active melody in the top staff, with some notes marked with 'r.' (ritardando). The lower staves continue the accompaniment. The second system concludes the piece with a final cadence. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

T

Verso Nono, Settimo Tono.



Verso Decimo, Settimo Tono.



Verso Vndecimo, Settimo Tono.



Allarga la Battuta.

Verfo Duodecimo, & vltimo del Settimo Tono.

75



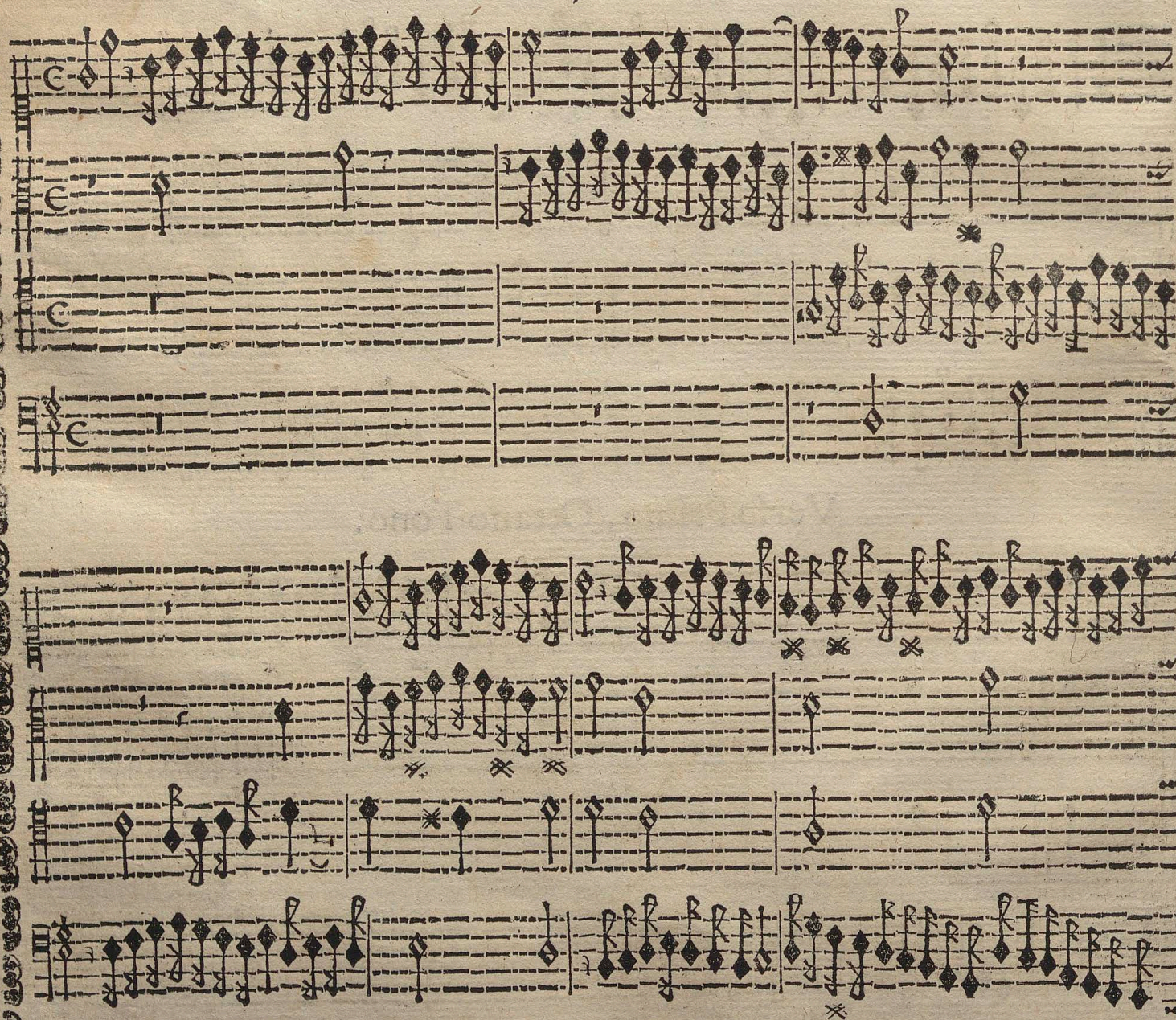
Verfo Primo, Ottauo Tono.



Verso Secondo, Ottauo Tono.



Verso Terzo, Ottauo Tono.



Verfo Quarto, Otrauo Tono.

77

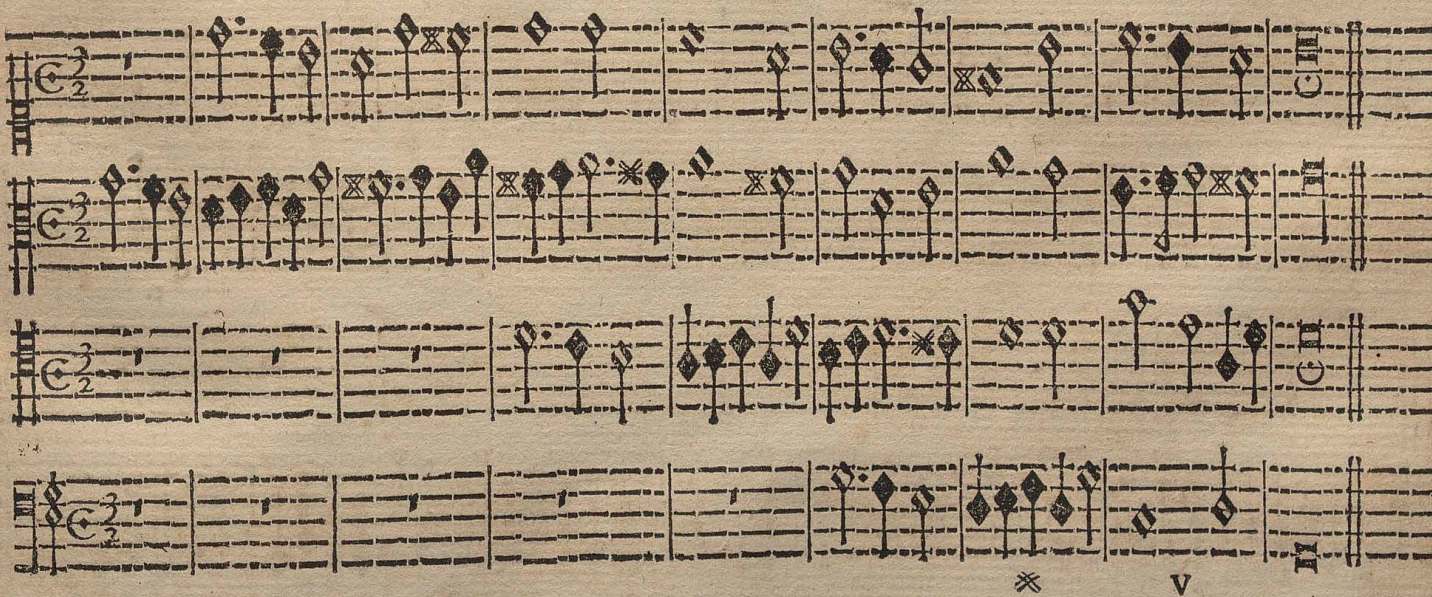


Verfo Quinto, Otrauo Tono, Cromatico.



In Battuta frettata.

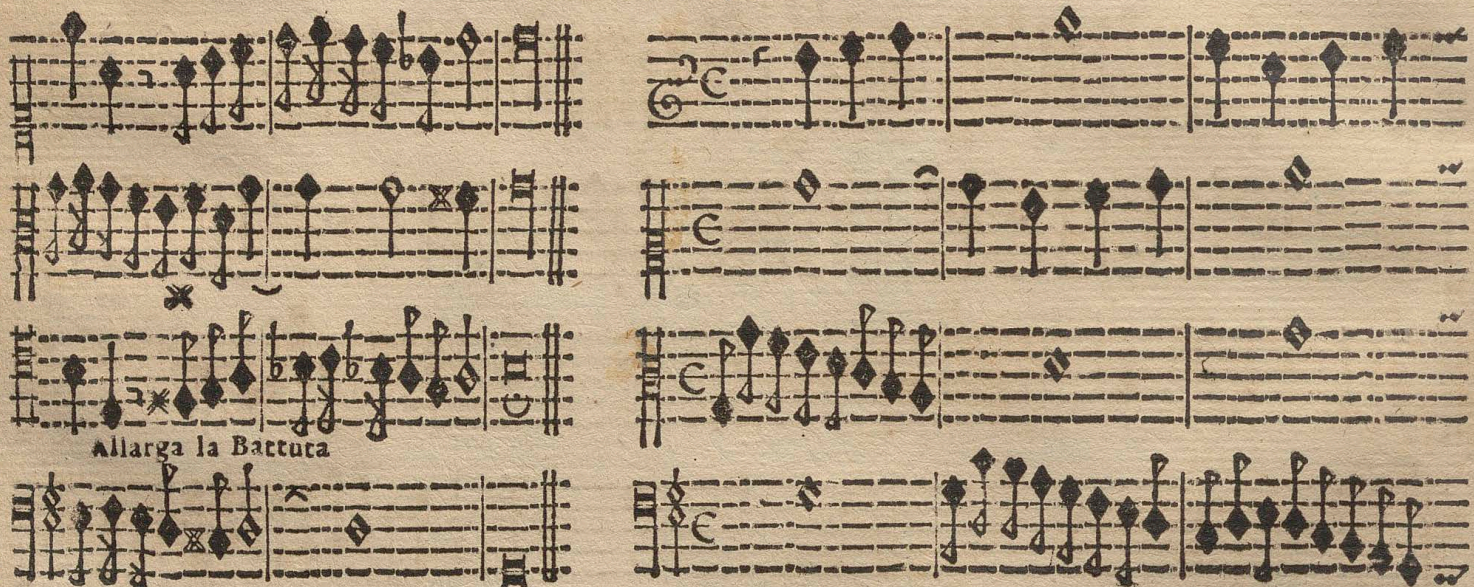
Verfo Sesto, Otrauo Tono.



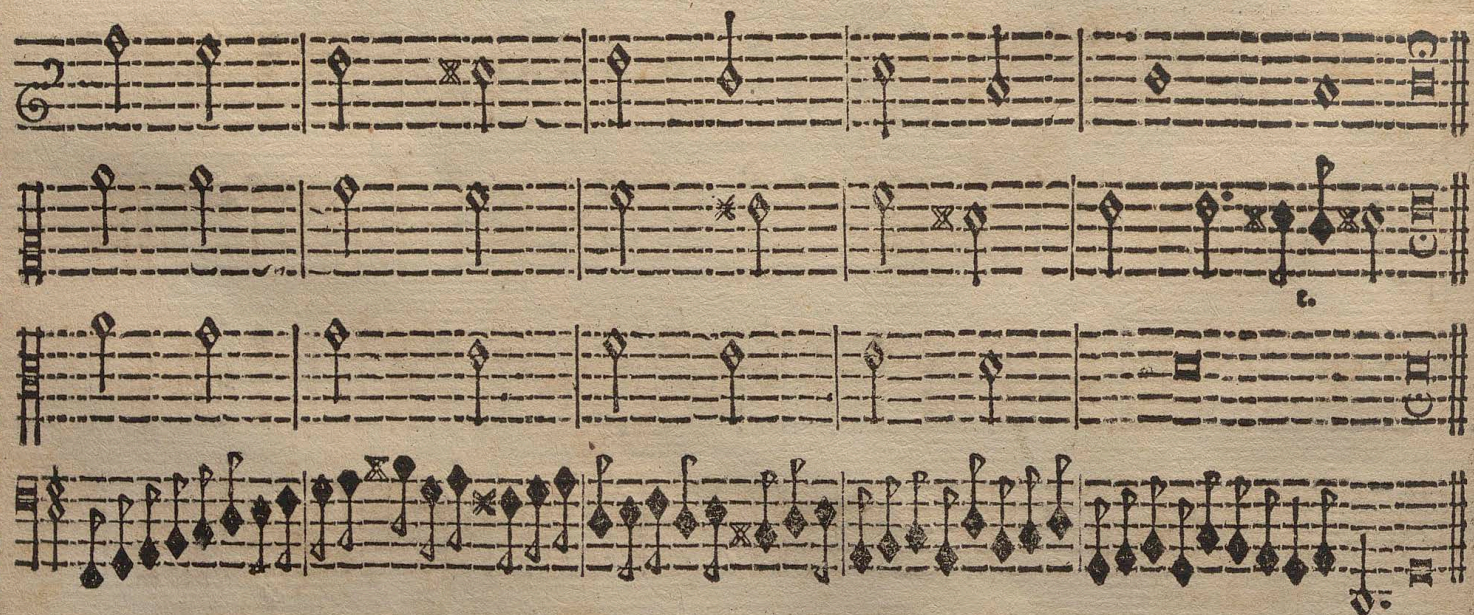
Verfo Settimo, Ottauo Tono.



Verfo Ottauo, Ottauo Tono.



Allarga la Battura



Verfo Nono, Otrauo Tono.

79

A musical score for a piece titled 'Verfo Nono, Otrauo Tono'. The score is written on five systems of staves. The first system consists of a single staff with a treble clef and a common time signature (C). The subsequent four systems each consist of three staves: a treble clef staff, a bass clef staff, and a tenor clef staff. The notation includes various musical symbols such as notes, rests, and accidentals. There are some markings below the staves, including 'T.' and 't. x. x. x. x.'.

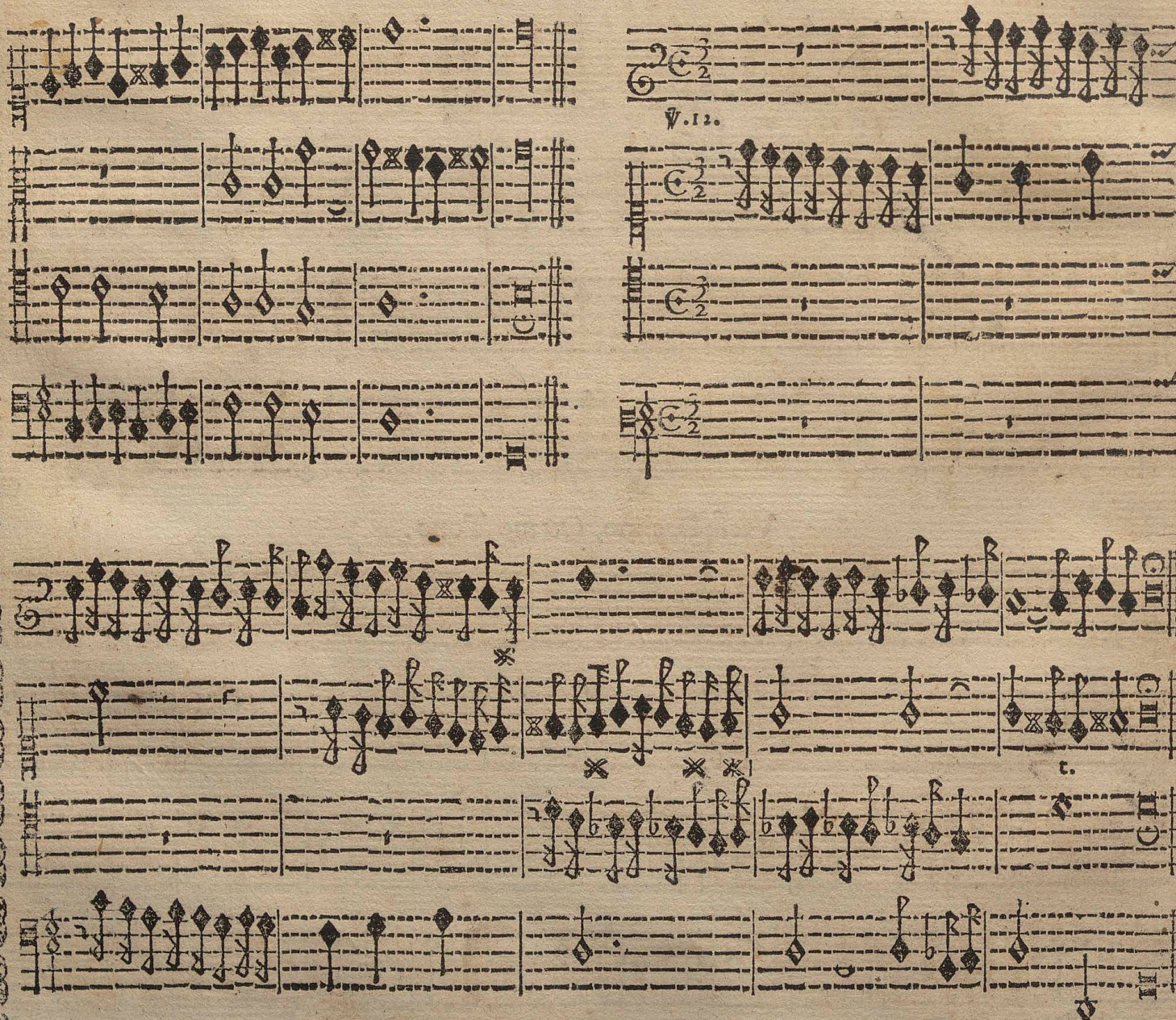
Verfo Decimo, Otrauo Tono.

A musical score for a piece titled 'Verfo Decimo, Otrauo Tono'. The score is written on four systems of staves. The first system consists of a single staff with a treble clef and a common time signature (C). The subsequent three systems each consist of three staves: a treble clef staff, a bass clef staff, and a tenor clef staff. The notation includes various musical symbols such as notes, rests, and accidentals.

In Battuta stretta.



Verfo Duodecimo, Ottauo Tono.



Verfo Terzodecimo, Ottauo Tono.

81



Verfo Quartodecimo, Ottauo Tono,



Verfo Quintodecimo, Ottauo Tono.



Ricerc. Trab. Lib Second. ✕

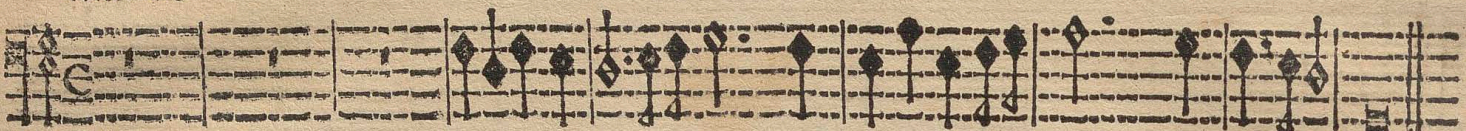
X



Resolutio



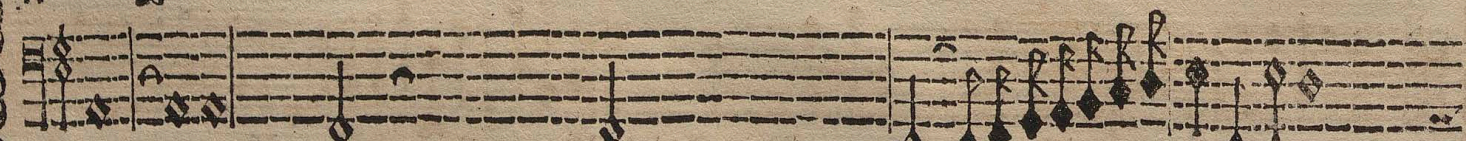
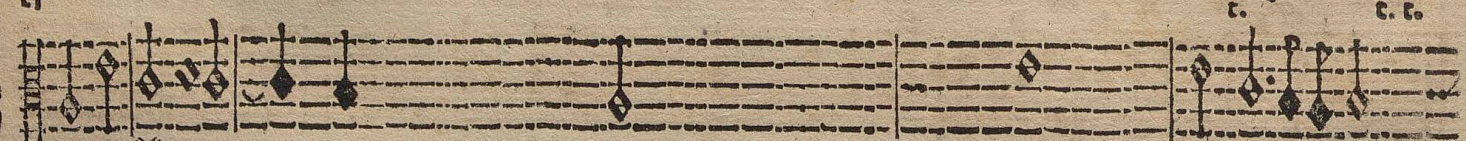
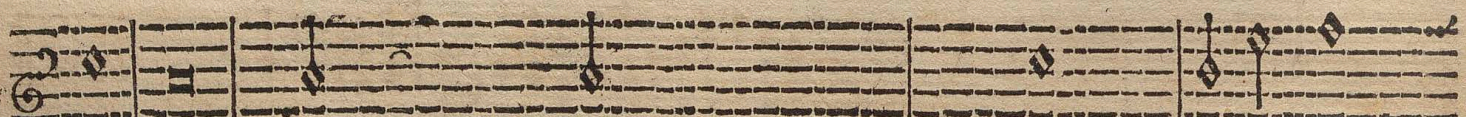
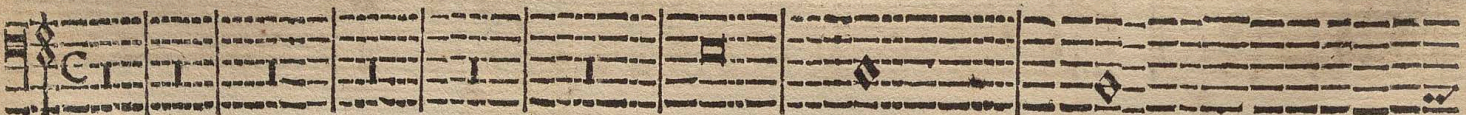
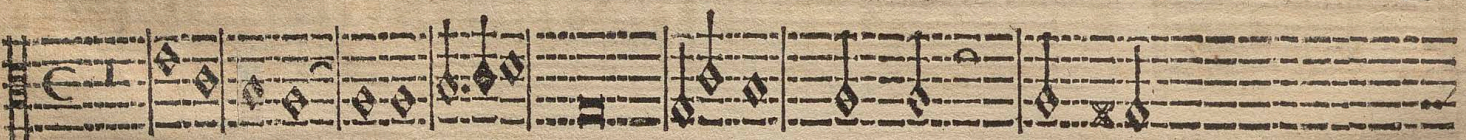
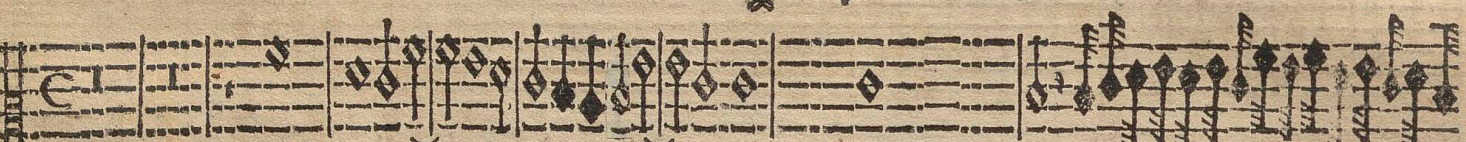
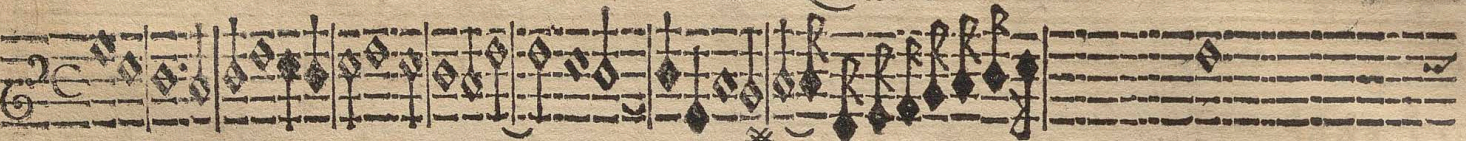
Resolutio



Resolutio

Qui finiscono Versi Cento.

Toccata Prima à Quattro.



This page contains a handwritten musical score on aged paper. The score is organized into ten systems, each consisting of two staves. The notation is a form of early musical shorthand, using diamond-shaped notes and vertical stems. The first staff of the first system begins with a treble clef. The notation is dense, with many notes and some complex rhythmic markings. There are several measures of rests throughout the piece. The page is framed by a decorative border of repeating scroll-like motifs. The number '83' is written in the top right corner.

This page contains a handwritten musical score on ten staves. The notation is in a historical style, featuring diamond-shaped notes and various accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is organized into measures by vertical bar lines. The notation includes a variety of note values, including minims, crotchets, and quavers, as well as rests and accidentals such as sharps, flats, and naturals. The score is written in a clear, consistent hand, with some ink bleed-through visible from the reverse side of the page. The page is numbered '84' in the top left corner.

Toccata Seconda, & Ligature per l'Arpa. A 4.

85

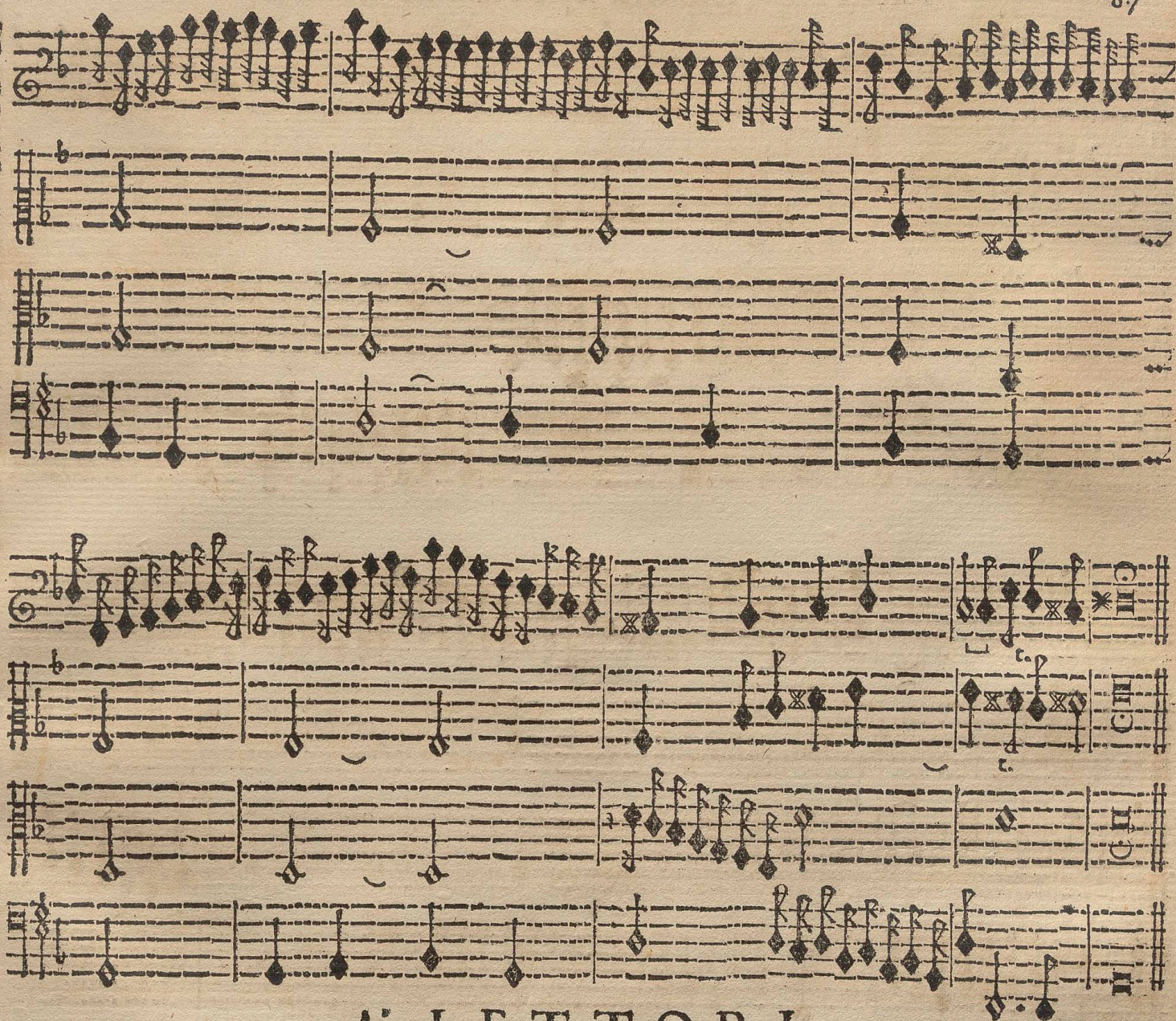
The musical score is written on 12 staves, each consisting of a treble and bass clef. The notation includes various musical symbols such as notes, rests, and ligatures. The score is framed by a decorative border. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The sixth staff begins with a bass clef and a key signature of one flat. The seventh staff begins with a treble clef and a key signature of one flat. The eighth staff begins with a bass clef and a key signature of one flat. The ninth staff begins with a treble clef and a key signature of one flat. The tenth staff begins with a bass clef and a key signature of one flat. The eleventh staff begins with a treble clef and a key signature of one flat. The twelfth staff begins with a bass clef and a key signature of one flat. The score is framed by a decorative border.

8.a bas.

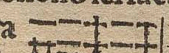
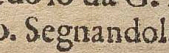

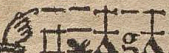
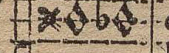
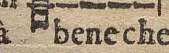
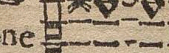
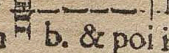
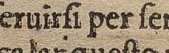
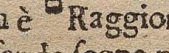
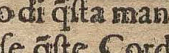

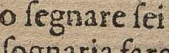
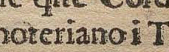
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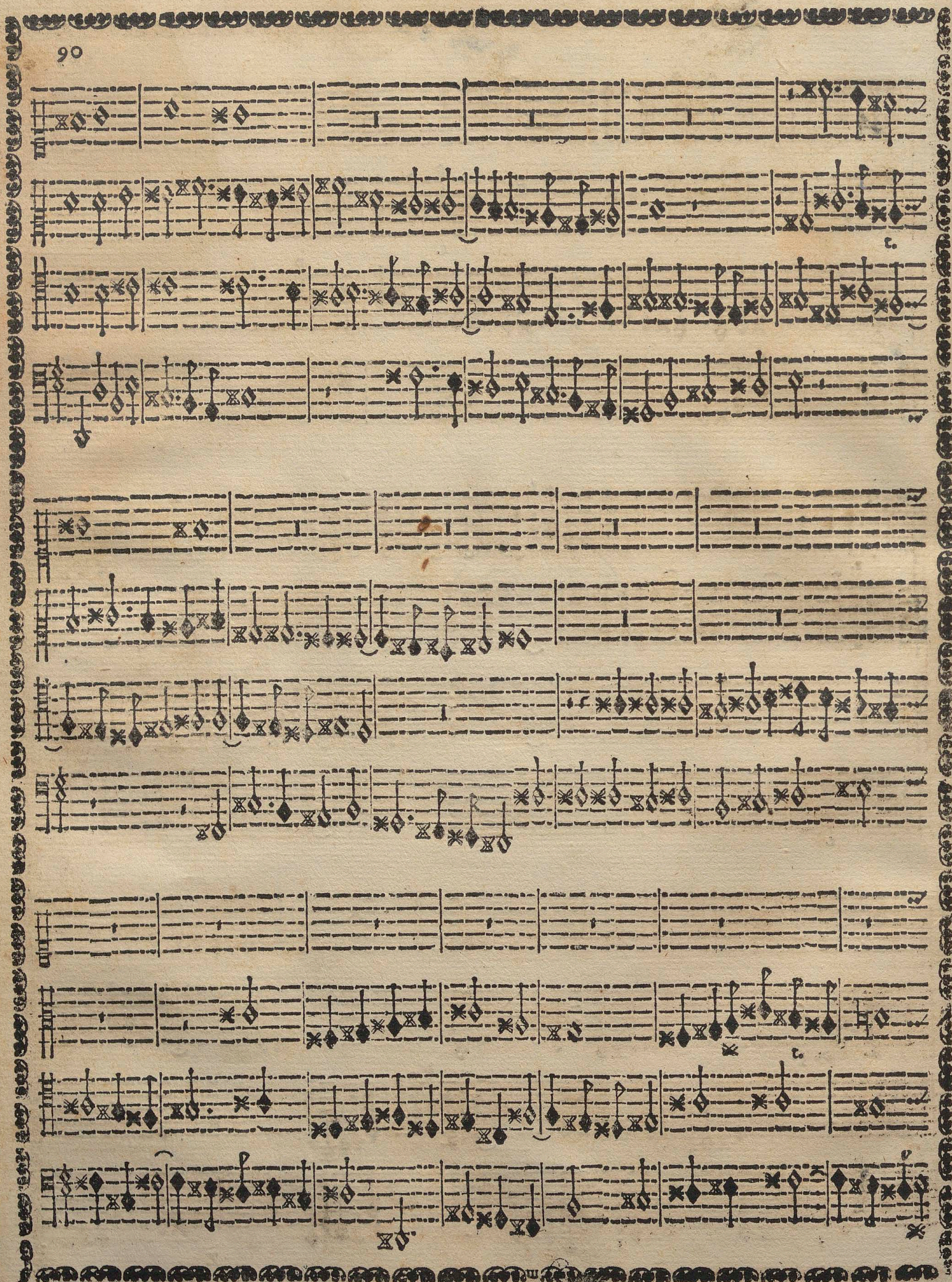
A' LETTORI.

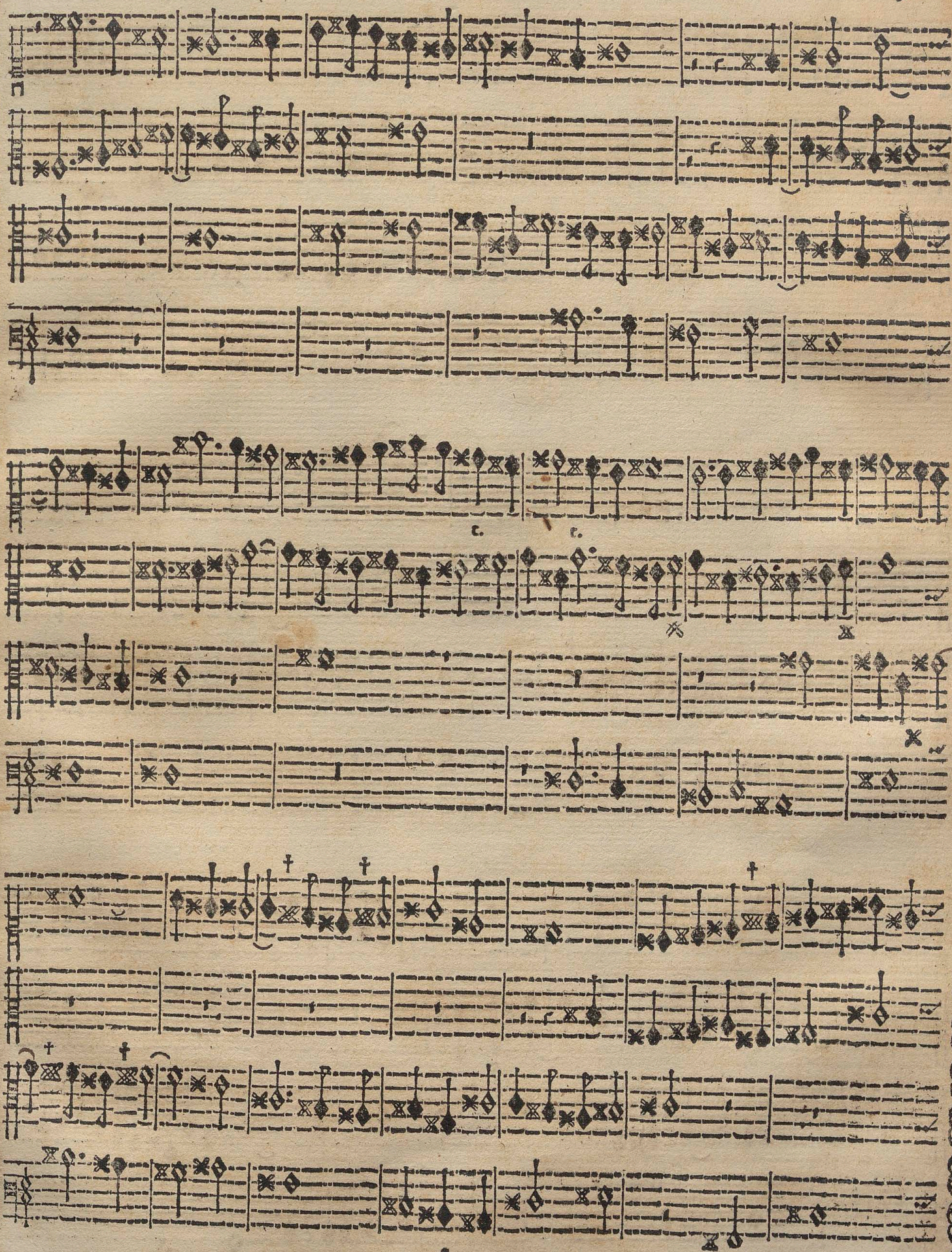
IN questa materia del Cimbalo Cromatico mi è venuta occasione in alcune parte fare certi Semitonij con sei piedi è questo l'hò fatto per dare certe Terze maggiore sopra D. semitonato, ch'è secòdo la mia intentione, che mi è occorsa nò hò possuto, ne hò voluto far di meno; ma sappia (benigno Lettore) che queste Corde nel Cimbalo Cromatico non si ritrouano; ma si bene nell'Armonico li trouarete, e ne anco ne Cinque rigghi si possono scriuere, perche hauèdo io da G. semitonato calar vn mezo Tono. Se io lo segnaua di questa maniera  è vn tono giusto. Segnandola di qst'altra maiera  è più di vn mezo tono. Ma di  qst'altro modo  è scarza, & come  che nel Cimbalo Cromatico, ò in  armonico ogni  corda, & ogni segno  hà il suo distinto effetto, e non stà bene che in vna occasione  volèdosi seruire de vn  b. & poi in vn'altra di quella stessa corda seruirsi per semitono, questa è Ragion' falsa, e chi la scriue nò stà bene; tanto, che bisogna per forza per calar questo mezo Tono, essendo segno nouo mi hò voluto seruire di alcune figure dell'istessa Musica signarlo di qsta maniera  & non volendo segnare sei piedi, & acciò, che siano intese qste Corde in  Armoniche bisognaria fare dette note Gialle, ò rosse, che noteriano i Tasti del  Cimbalo in Armonico, che essendo l'Armonico due Come più alto della prima  Tastatura Cromatica con dare a dette note i segni giusti, anderiano benissimo i Terze Maggiori, e Minori: ma per non confondere la mente del Lettore farò fine in questo capo, & mi basta essere inteso solo quel che à me bisogna, & in questa Toccata per vna, ò due corde, che mancassero, tutte quelle terze, che non si ponno far Maggiore si facciano Minore, già che non sono Cadenze finale.

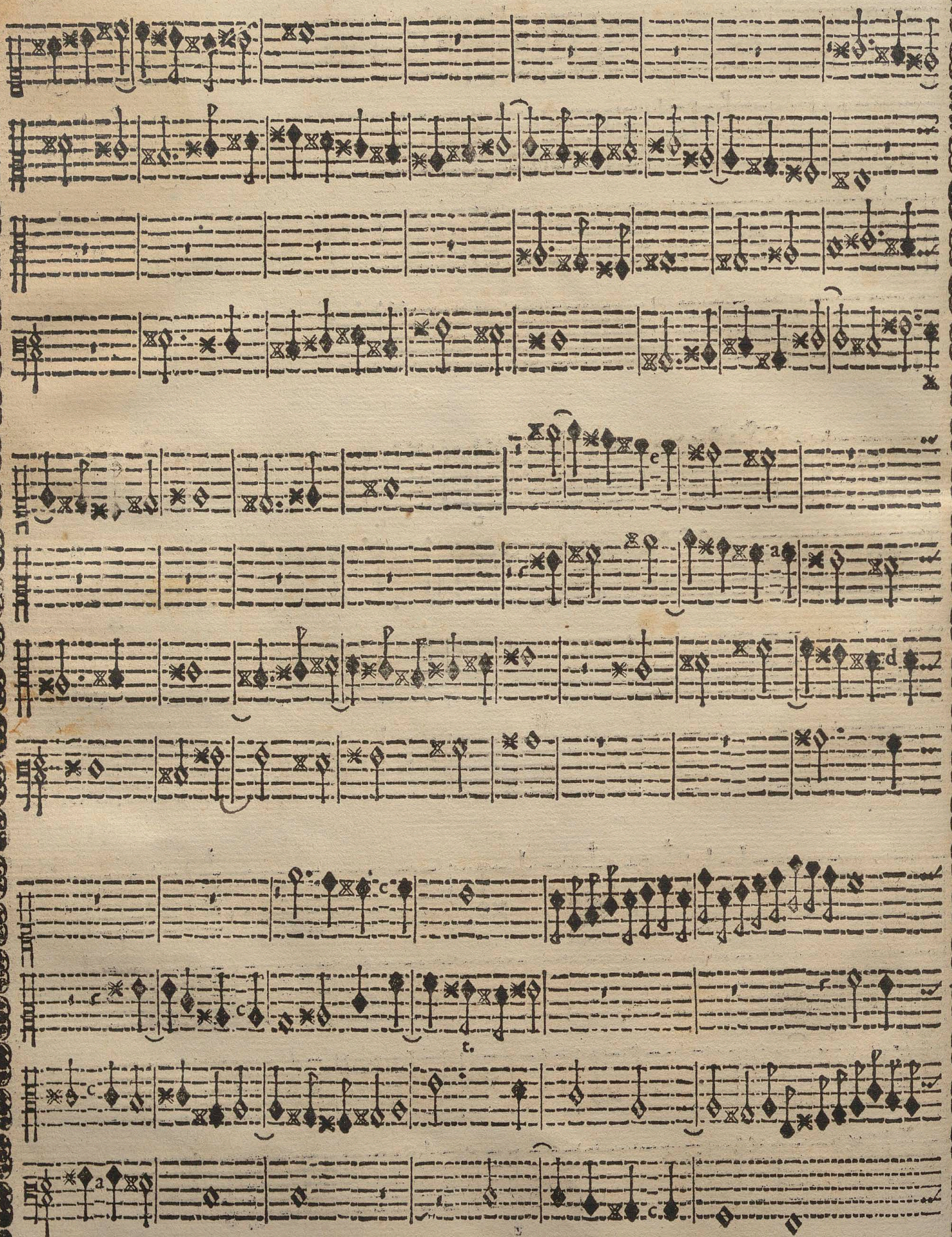
Toccata Terza, & Ricercar' sopra il Cimbalo Cromatico.

This page contains a handwritten musical score for a piece titled "Toccata Terza, & Ricercar' sopra il Cimbalo Cromatico." The score is written on 16 staves, organized into eight systems of two staves each. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece is characterized by its complex, chromatic melodic lines and intricate rhythmic patterns. The manuscript is framed by a decorative border, and the page number "88" is visible in the top left corner.

This page contains a handwritten musical score on ten staves. The notation is a form of early musical shorthand, possibly for lute tablature, using diamond-shaped notes and various symbols like 'x' and 'p' on the staves. The score is organized into measures by vertical bar lines. Some measures contain multiple notes, while others have single notes or rests. There are several small annotations and symbols throughout the piece, including a 'p' at the top right, a '2' below the second staff, a '3' below the sixth staff, and a '2' at the bottom right. The page is framed by a decorative border on the top and bottom edges.







Toccata Quarta, & ultima, à Cinque.

This page contains a handwritten musical score on aged paper. The score is organized into ten systems, each consisting of two staves. The notation is in a historical style, featuring diamond-shaped notes and various rests. The first system begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line across the two staves of each system. A decorative border, consisting of a repeating scroll-like pattern, frames the entire page of music. The paper shows signs of age, including slight discoloration and some wear along the edges.

Handwritten musical score on a single page, featuring 15 staves of music. The notation includes various musical symbols such as notes, rests, and clefs. The page is numbered 95 in the top right corner. The music is written in a historical style, possibly from the 18th or 19th century. The staves are arranged in a single column, and the page is decorated with a simple border. The text "Allarga la battuta." is written at the bottom right of the page.

95

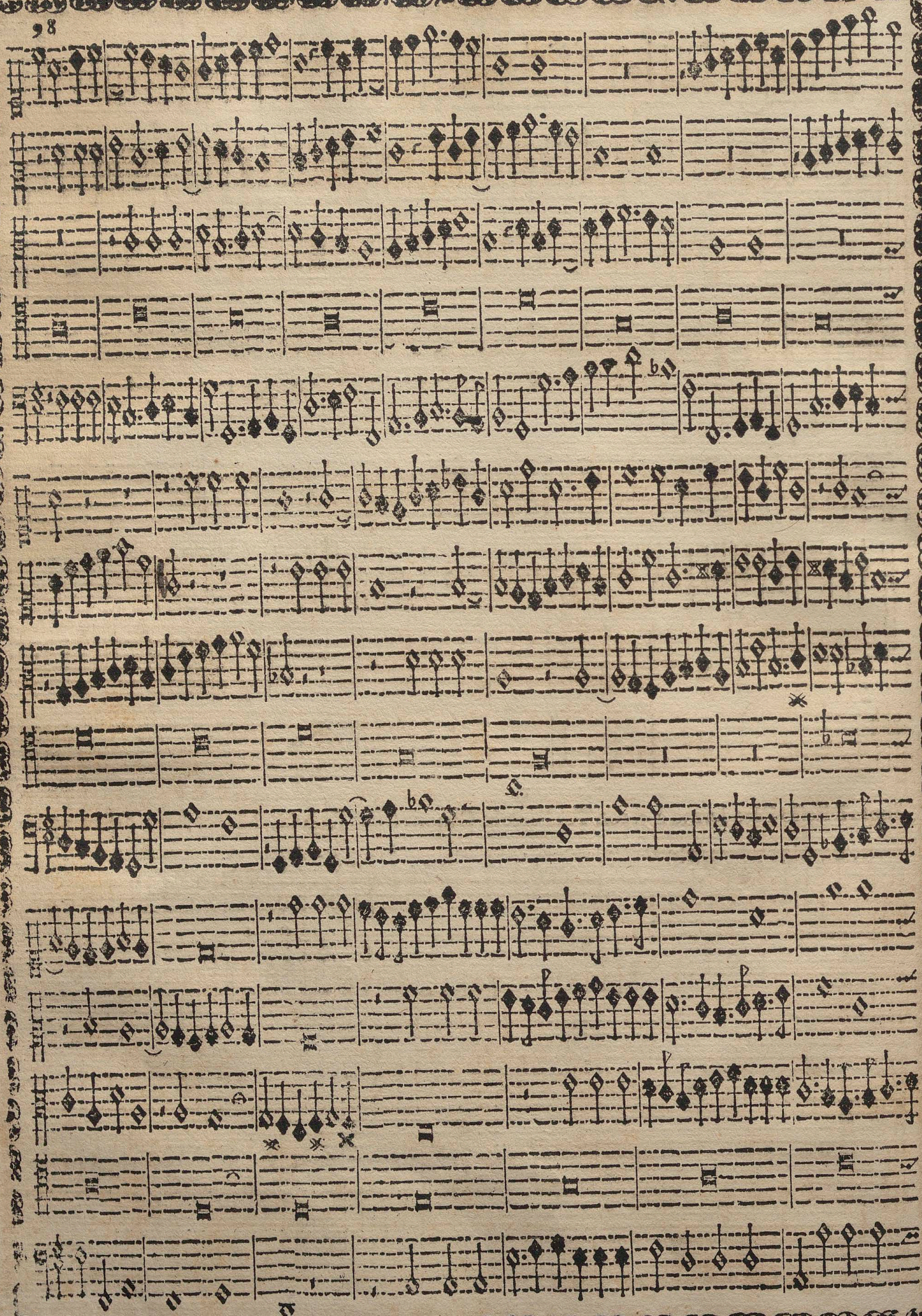
Allarga la battuta.

This page contains a handwritten musical score for a ricercar. The title at the top reads "Ricerca sopra il Tenor de Constantio festa à 4. Con due parte in Canone senza regola." The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring diamond-shaped notes and various rests. The first staff of the first system is marked with a "C" and a "5". The second staff of the first system is marked with "s." and "Resolutio". The score includes various musical symbols such as clefs, notes, rests, and accidentals. The page is decorated with a simple border of small circles.




Sopra il stesso Canto fermo à s. con Tre Parte in Canone senza Regola, Ma per forza di Còtrapùto.

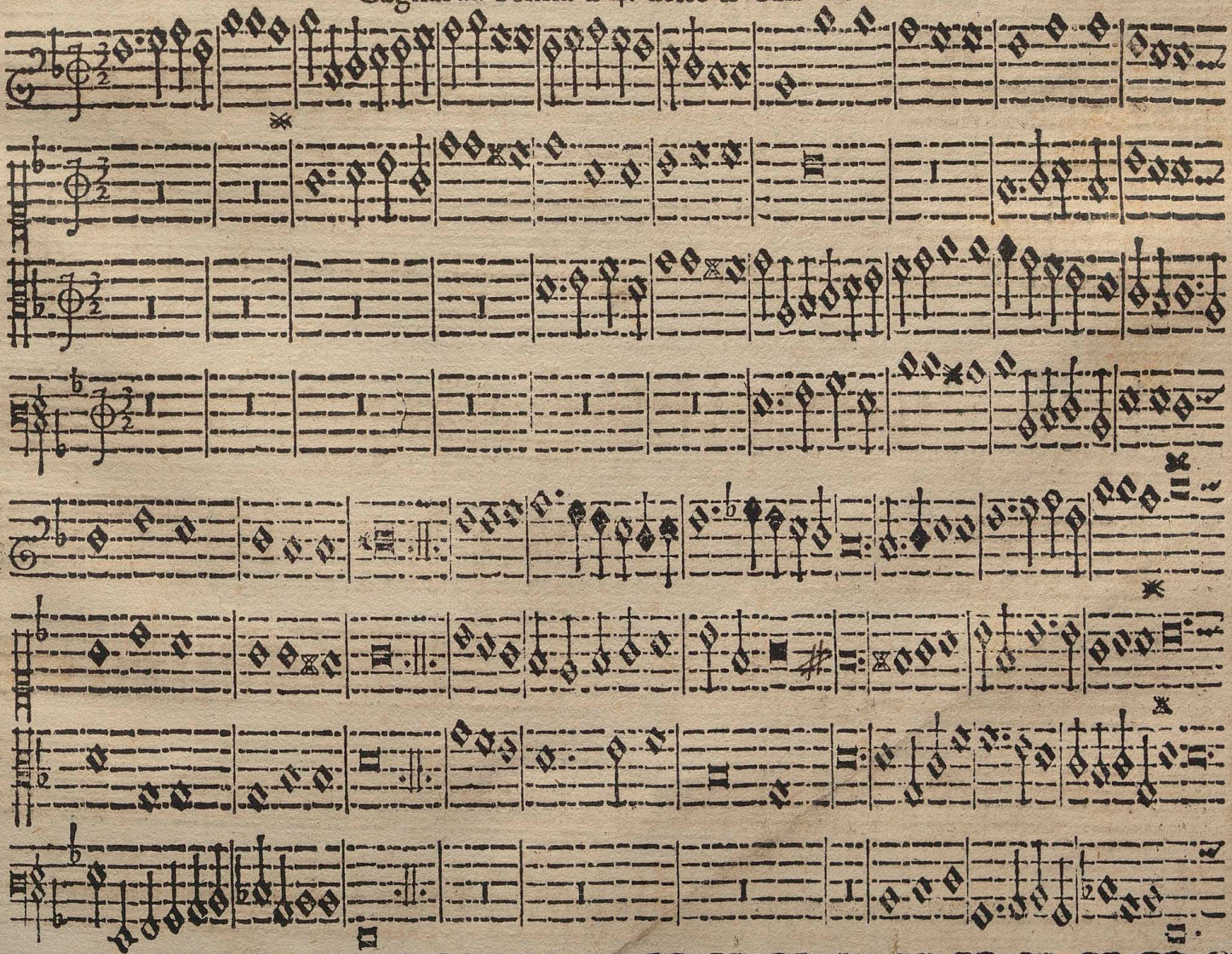






Ogni vna di queste Gagliarde se ritornerà due volte dal principio infino al primo Segno. Et dopo
poi finite se replicarà da questo segno . Et tutte quelle Gagliarde, che ritrouarete à 4. stanno
benissimo come stanno adesso. Ma volendoli sonare à Cinque con le Viole, ò Concerto di Vio-
lini, la Quinta parte di tutte queste Gagliarde à 4. stà nella fine del presente Libro, già che è par-
te aggiunta dopoi, senza guastare le Quattro parte.

Gagliarda Prima à 4. detto il Galluccio.



Se nò fu-
se per l'o-
bligo de
canto fe-
mo si po-
tria fare
assai di
miglior
garbo.

Handwritten musical score on page 100, featuring ten staves of music. The notation includes diamond-shaped notes, rests, and various clefs (treble, alto, and bass). The music is written in a system with a key signature of one flat (B-flat). The staves are arranged in two groups of five. The first group of five staves ends with a double bar line and a repeat sign. The second group of five staves begins with a double bar line and a repeat sign, followed by the word "Replica" and a hand icon. The page is decorated with a border of small, repeating motifs.

Gagliarda Seconda à 4. detta la Morosetta.

101

A handwritten musical score for a piece titled "Gagliarda Seconda à 4. detta la Morosetta." The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef and a common time signature (C). The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several measures with rests, indicated by a 'z' or a horizontal line. The score includes various musical symbols such as accidentals (sharps, flats, naturals), slurs, and repeat signs. Some measures are marked with an 'X' or a double bar line. The final measure of the piece is marked with a double bar line and the word "Replica" written above it. The manuscript is written in black ink on aged, slightly yellowed paper.

C c

Gagliarda Terza à 4. detta la Talianella.

This musical score is for a dance piece titled "Gagliarda Terza à 4. detta la Talianella." It is written for four staves, likely representing four different instruments or voices. The notation is in a historical style, featuring diamond-shaped notes and various rests. The first staff begins with a treble clef and a 3/2 time signature. The music is organized into measures, with some measures containing multiple diamond notes. There are several asterisks (*) placed below the staves, possibly indicating specific measures or sections. The score concludes with a section labeled "Replica" in the bottom right corner, which includes a small graphic of a hand holding a pen.

Gagliarda Quarta à 4. detta la Morenigna.

103





Replica si come a
l'ordinario, & si finisce in questo segno

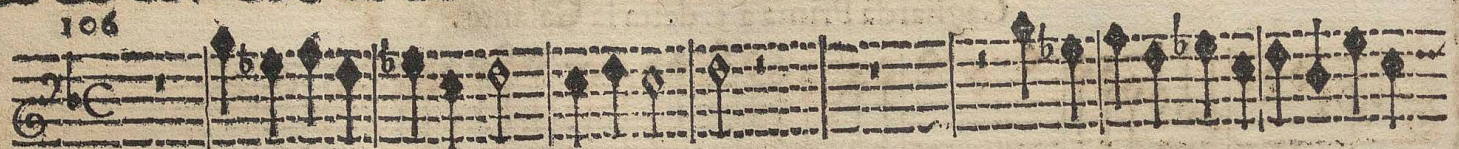
Gagliarda Prima à 5. detta la Galante.

105

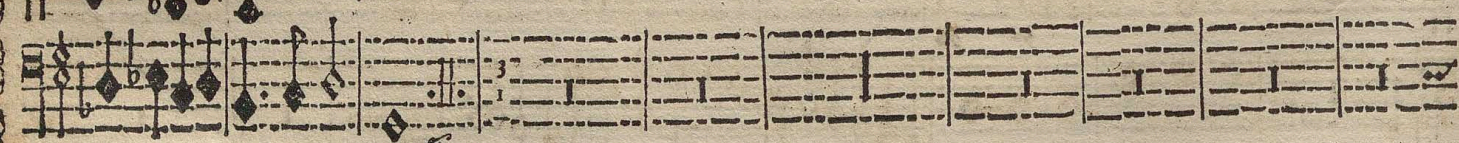
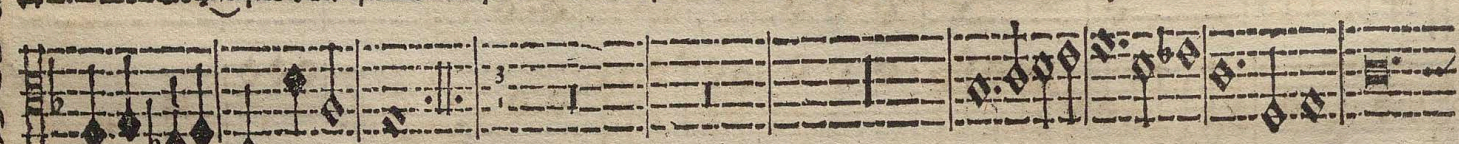
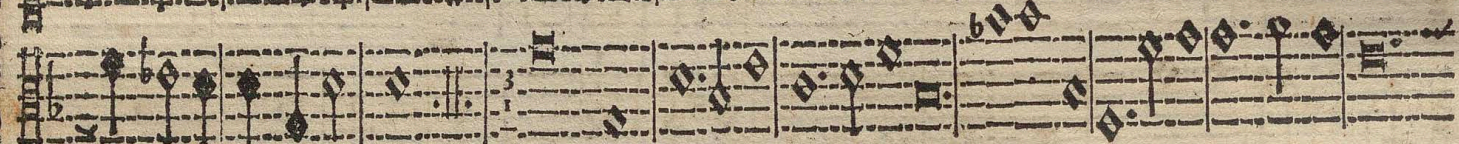
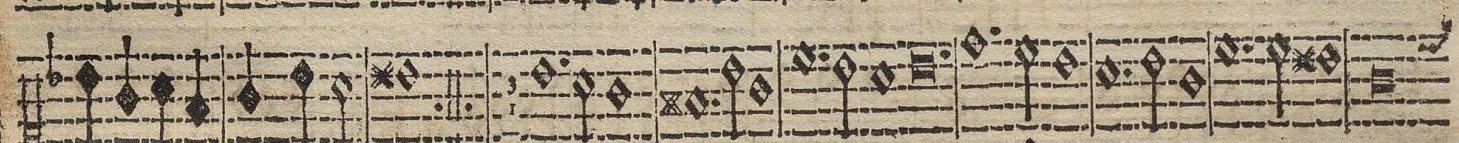
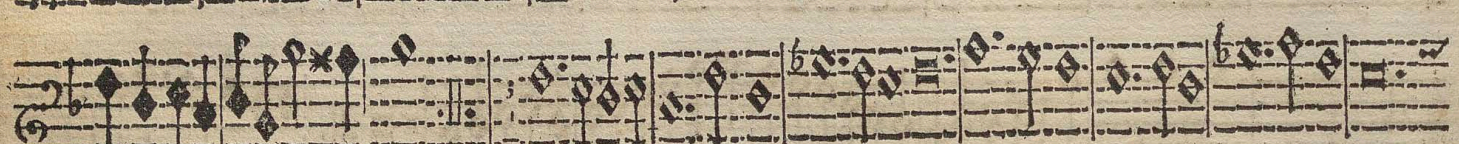
Replica

Ricerc. Trab. Lib. Second.

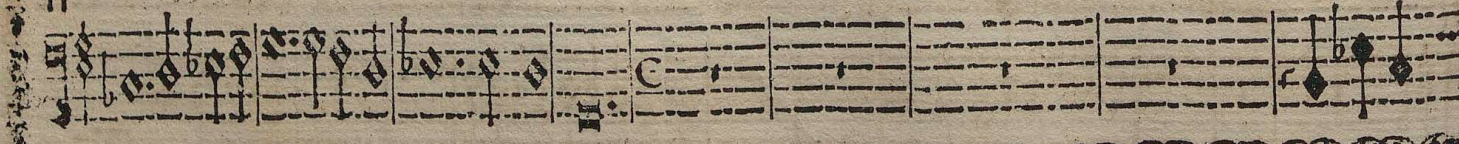
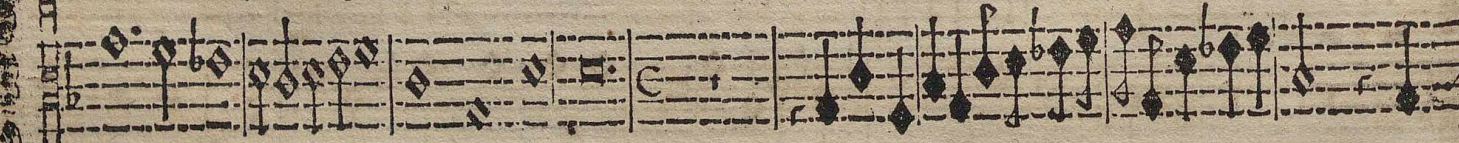
Dd

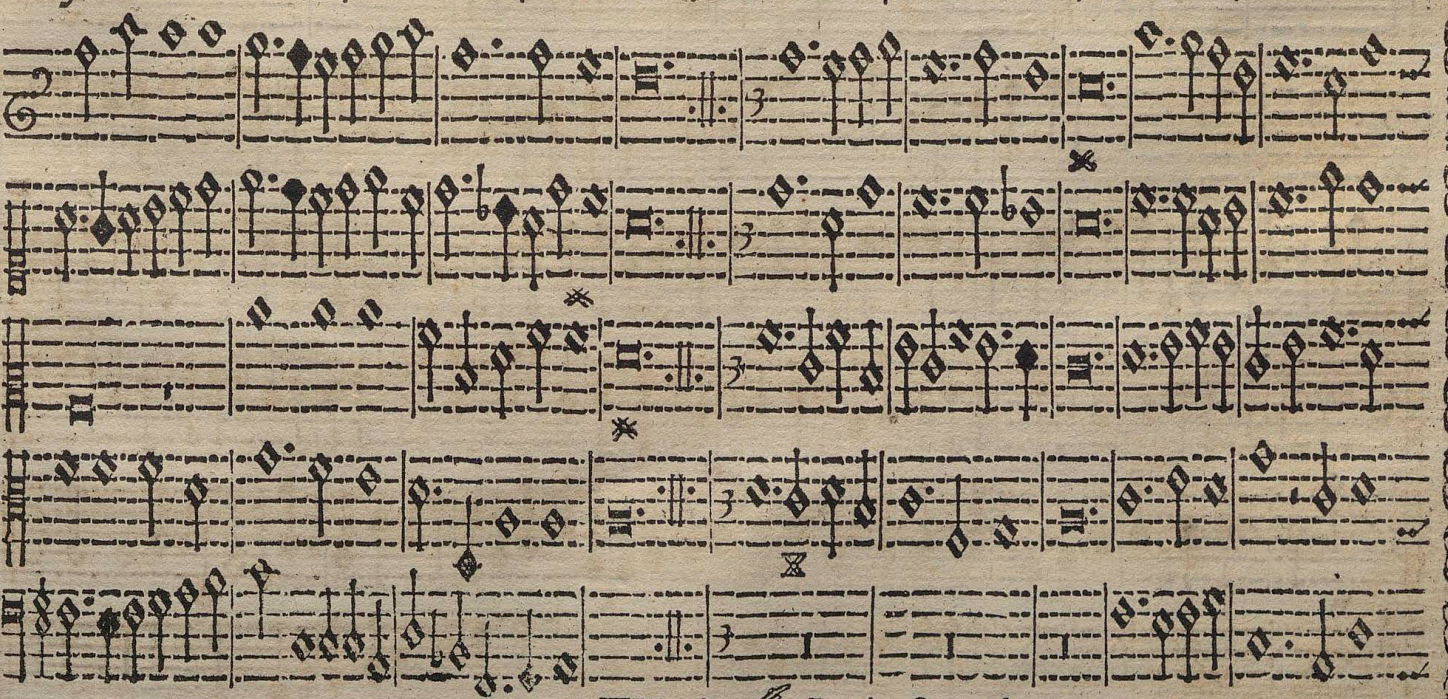


Partica 3.



Replica.





•Replica Partita Seconda.

A handwritten musical score on page 108, featuring 14 staves of music. The notation is in a historical style, likely from the 18th or 19th century. The staves are arranged in two groups of seven. The first group of seven staves uses a treble clef and a key signature of one sharp (F#). The second group of seven staves uses a bass clef and a key signature of one flat (Bb). The music consists of various note values, including minims, crotchets, and quavers, along with rests and accidentals. There are several asterisks (*) and a small 'X' marking specific measures. The page is decorated with a simple border of small circles.

Gagliarda Terza a 5. sopra la Mantovana.

109

A musical score for a piece titled "Gagliarda Terza a 5. sopra la Mantovana." The score is written on 16 staves, organized into four systems of four staves each. The notation is in a historical style, featuring a treble clef and a common time signature (C). The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several asterisks (*) and cross-like symbols (X) placed below the staves, likely indicating specific measures or sections. The score is framed by a decorative border on the right and bottom edges.

Replica

Ec



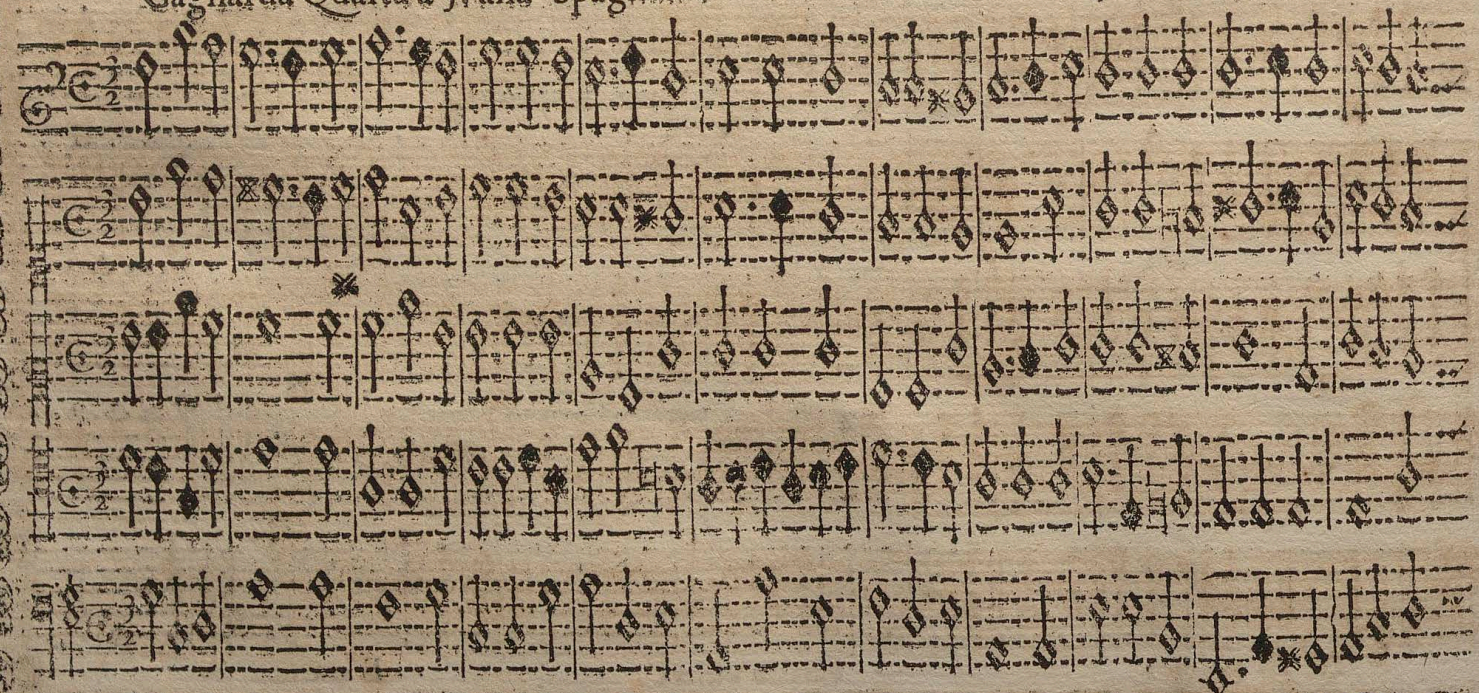
✱ Allarga la Battuta

Terza partita.



Gagliarda Quarta à 5, alla Spagnola.

allarga la Batt. Replica



This page contains a single system of musical notation, likely for a lute or similar stringed instrument, given the use of 'x' and 'y' symbols which often denote fret positions or specific ornaments. The notation is written in a historical style, with notes often beamed together in groups. The page is divided into two main sections by a double bar line. The first section contains several measures of music, and the second section begins with a 'Replica' instruction, indicated by a small lute icon and the word 'Replica' written in a cursive hand. The notation continues with more measures, some of which include 'x' and 'y' symbols. The page concludes with the words 'Partita Ultima.' written in a cursive hand. The entire page is framed by a decorative border consisting of a series of small, repeating motifs.

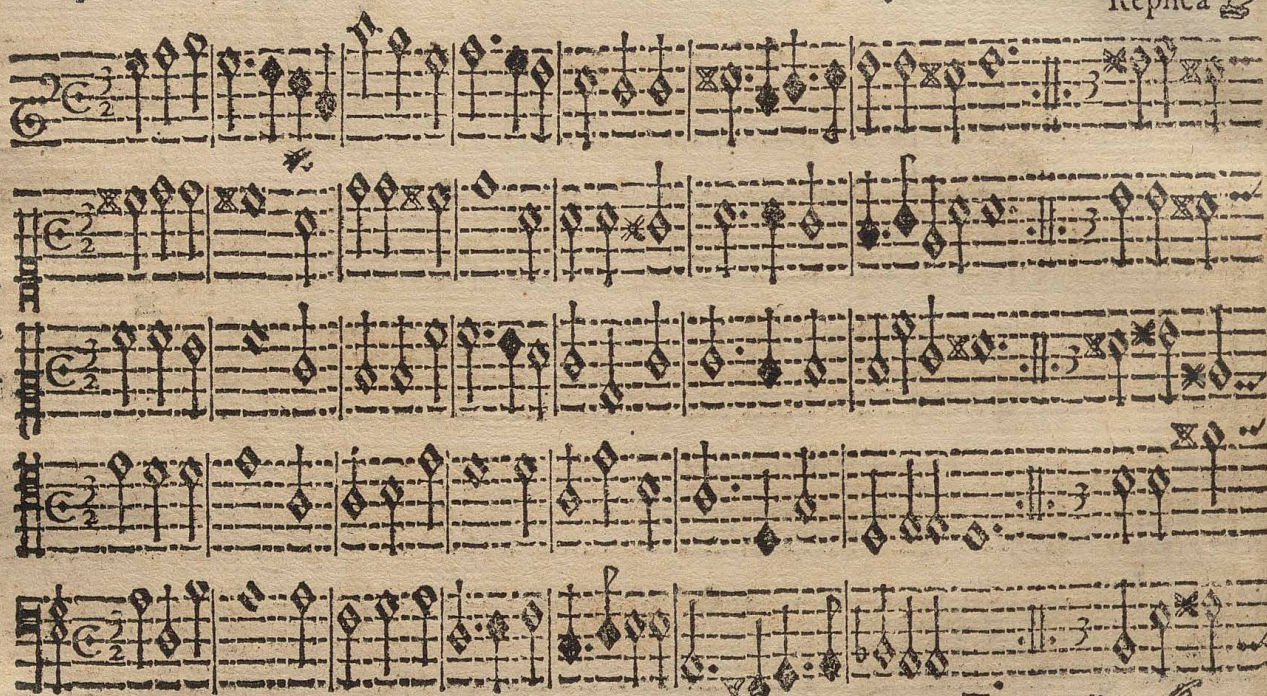
Replica

Partita Ultima.

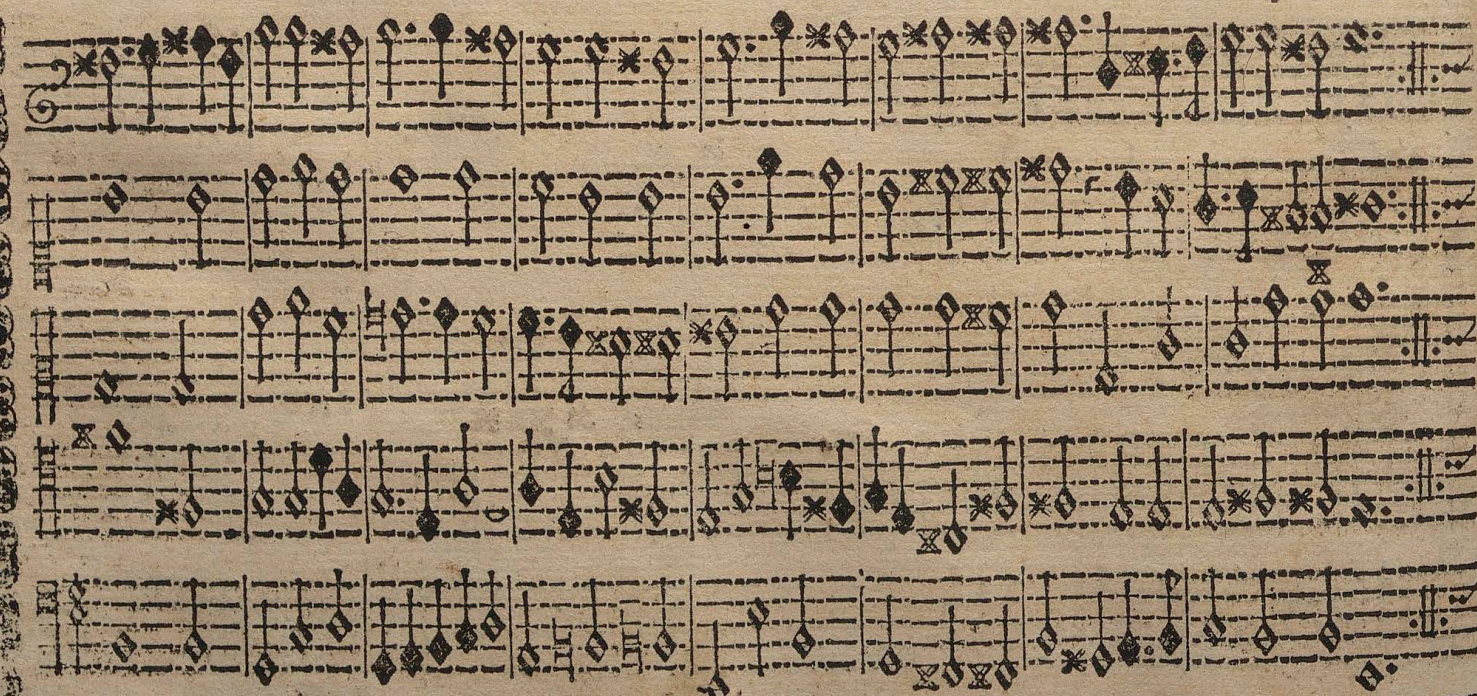


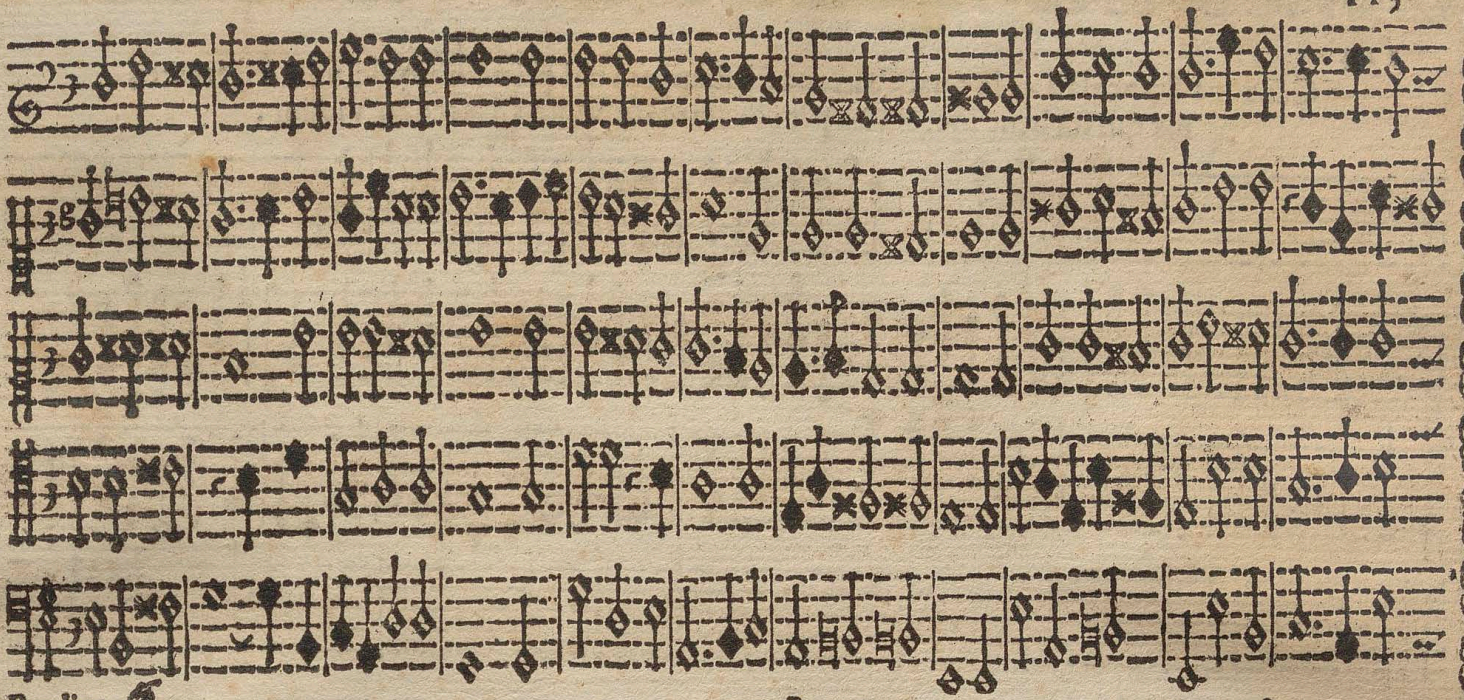
Replica

Gagliarda
Quinta Cro-
matica à cin-
que detta la
Trabacina.

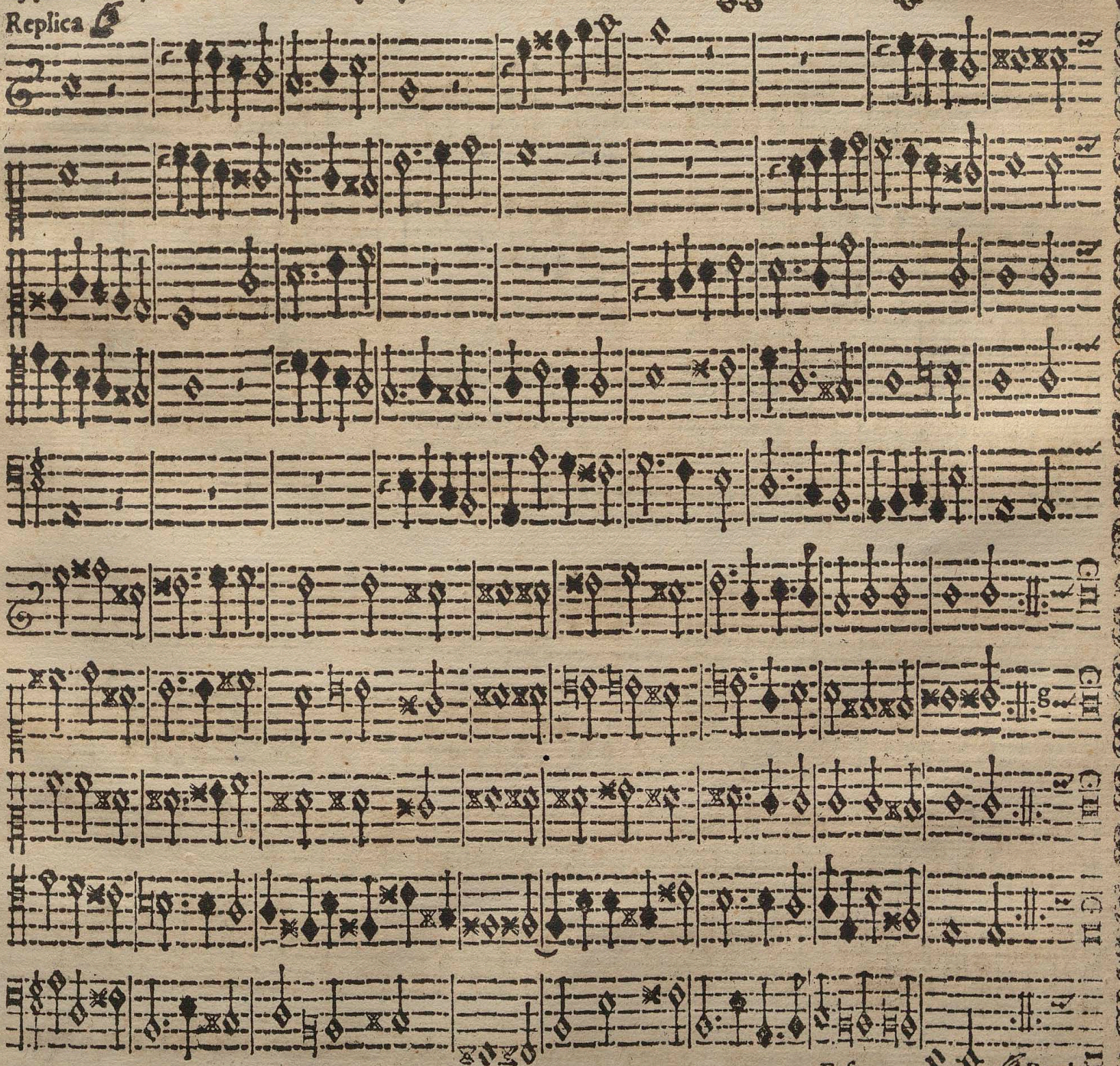


Replica





Replica

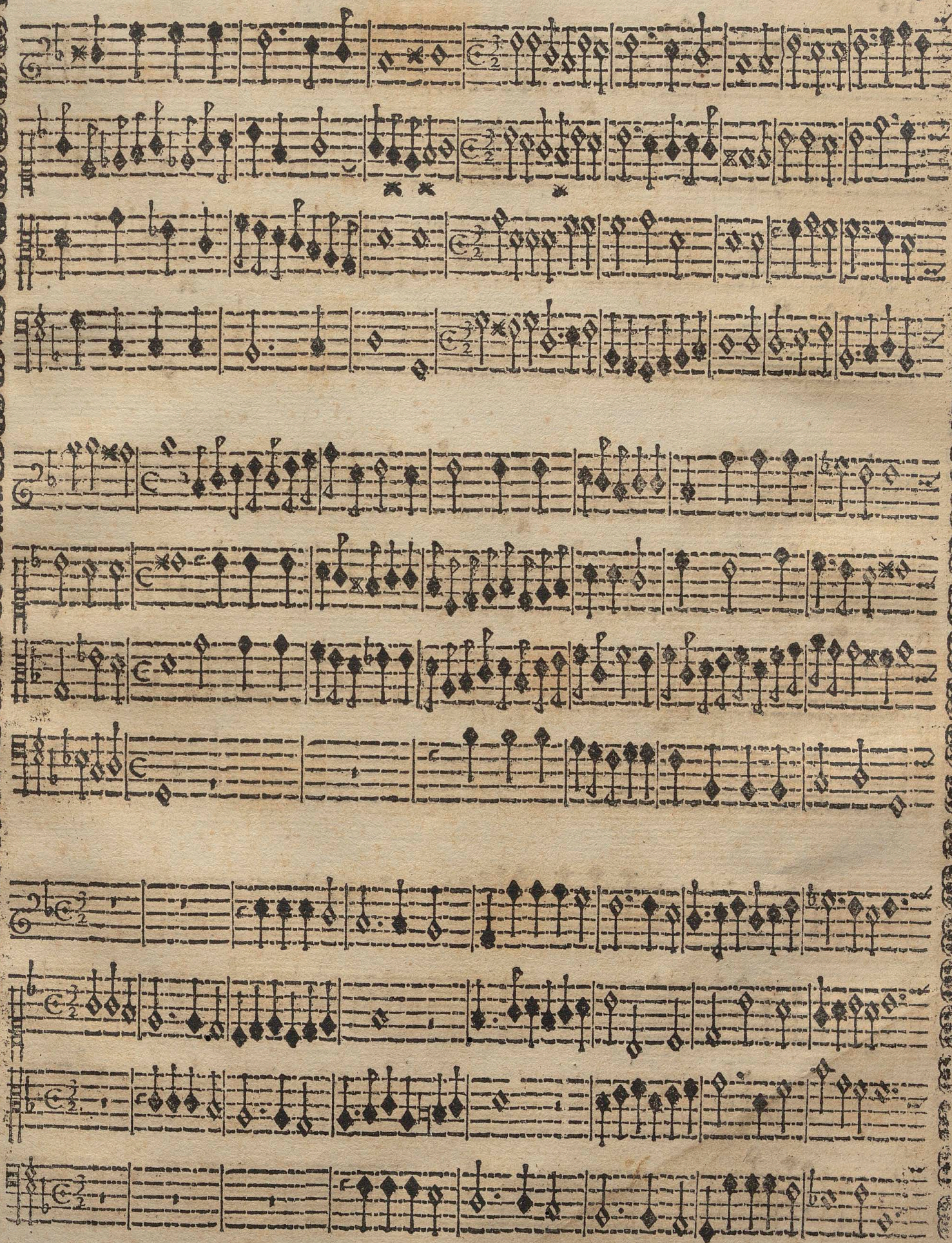


F f

Repl.

Canzona Francesa à 4. la qual Canzona stà stampata nel primo libro de miei Ricercate,
ma qui stà bene inordinata per concerto de Viole ad Arco, ò Violini.





This page contains a handwritten musical score, likely for a multi-measure rest or a similar rhythmic exercise. The score is organized into ten staves, each containing a series of notes and rests. The notation is written in a historical style, with notes often beamed together in groups. The staves are arranged in two columns of five. The first staff begins with a treble clef, while the others use various clefs, including alto and bass clefs. The music is written in a single system, with no key signature or time signature explicitly shown. The notation includes many eighth and sixteenth notes, often beamed in groups of four or eight. There are also several rests and some accidentals (sharps and flats) scattered throughout the score. The paper is aged and shows some wear, with a decorative border at the top and bottom.



Partite artificiose sopra il Tenor de Zefiro con alcune Partite approporzionate per l'Arpa, hauer-
tendo però, che se in questo presente libro stà intitolate alcune cose per l'Arpa, non per questo si
soprasedica il Cimbalo, perche il Cimbalo è Signor di tutti l'istromenti del mondo, & in lei si
possono sonare ogni cosa con facilità.

Partita Prima sopra Zefiro.



Partita Seconda per l'Arpa.



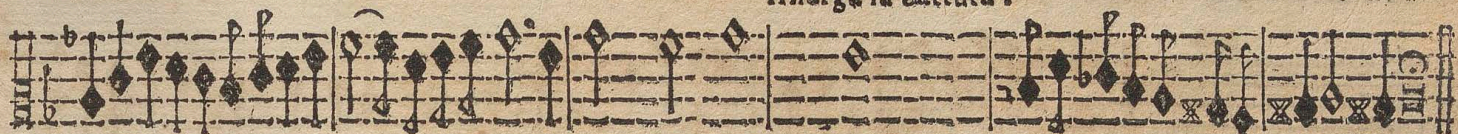


Partita Terza.

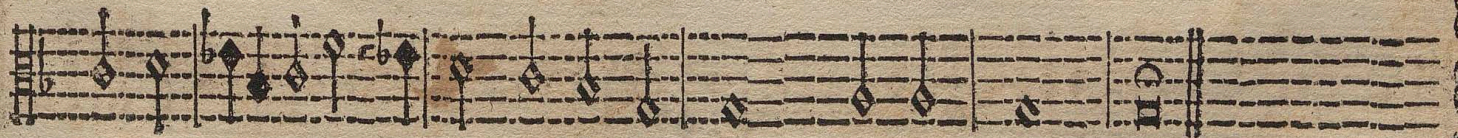
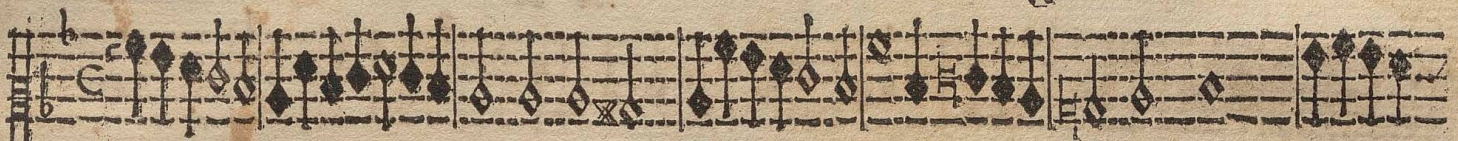




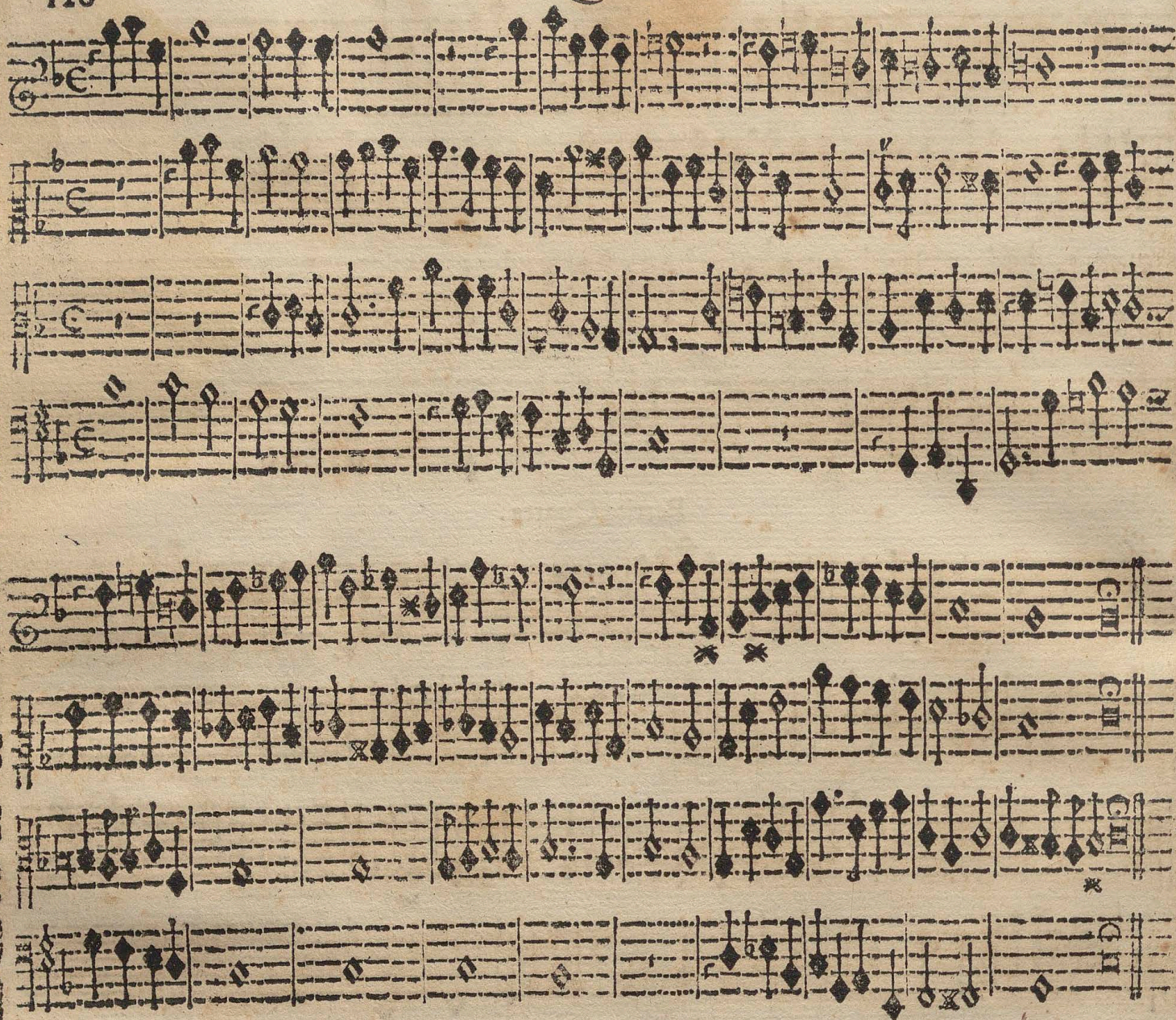
Allarga la battuta.



Partita Quarta.



Partita Quinta.

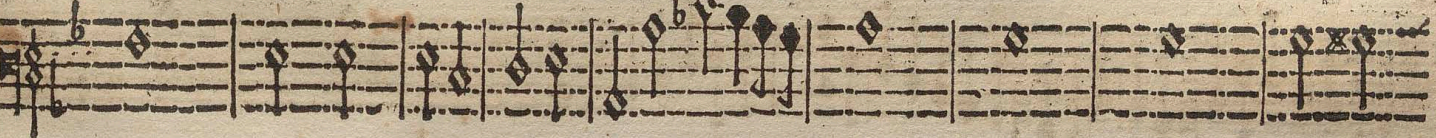
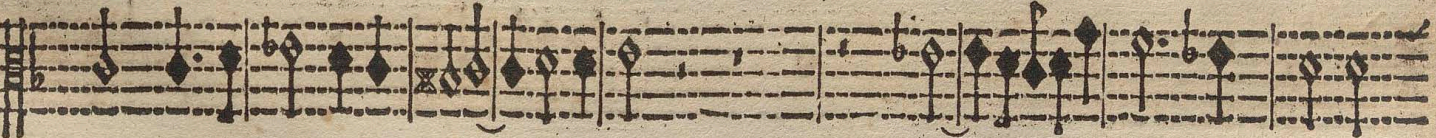
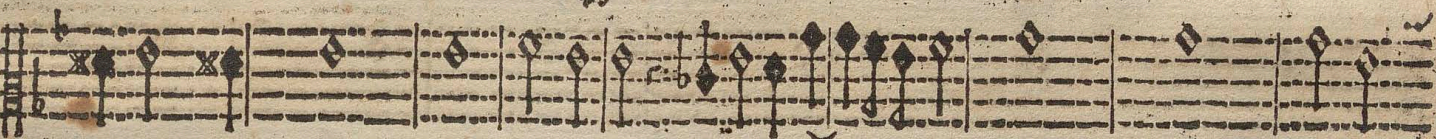
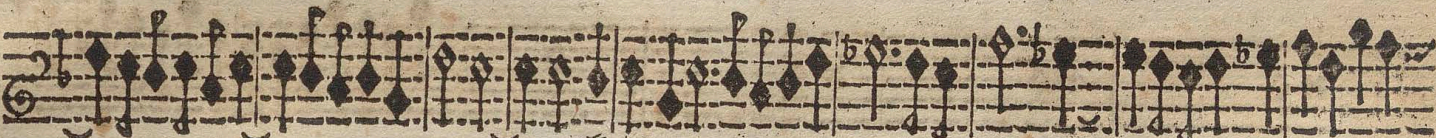
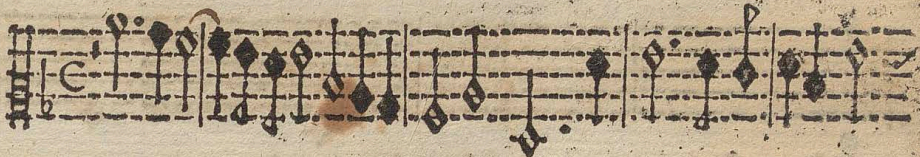
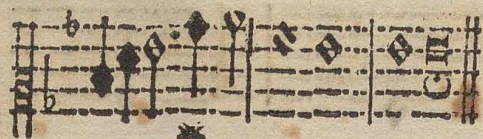
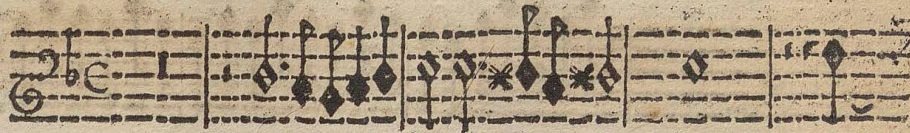


Partita Sexta.

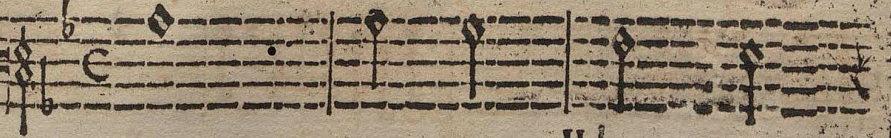
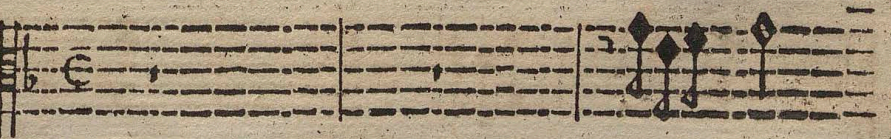
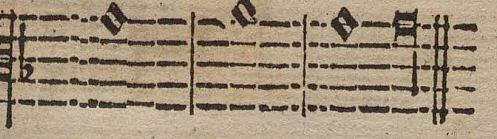
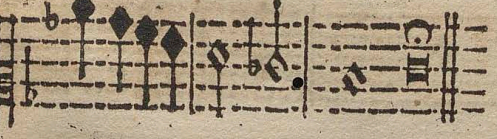


Partita Settima.

121



Partita Ottava, per l'Arpa.



H h



Partita Nona per l'Arpa .

123



Partita Decima con due Fughe .





Partita Vndecima per l'Arpa.





Partita Duodecima, & vltima con due parti in Canone senza regola.





Questo Madrigale particolarmente si sonerà in Battuta larga, ma in principio del Tenor' e Contralto per non scriuere quella sorte di Trillo sempre disteso, doue se ritrouerà questo segno † vi seruirete di detto Trillo.

Ancidetemi pur, Per l'Arpa.



Ancidetemi pur,
per l'Arpa.





[illegible]

Handwritten musical score on page 129, featuring multiple staves with complex notation, including trills and double trills. The notation is in a historical style, likely from the 18th or 19th century. The score is written on ten staves, with various musical symbols and clefs. The first staff begins with a treble clef and a key signature of one flat. The notation includes many sixteenth and thirty-second notes, often beamed together. Trills are indicated by the word "tril." and double trills by "t. doppio". The score is framed by a decorative border.

tril. e.

t. doppio


t. t. dop. t.

t. doppio.

K k

[illegible]

The musical score is written on three systems of staves. Each system consists of a single melodic line (treble clef) and two accompaniment lines (bass clef). The notation includes various note values, rests, and clefs. The first system begins with a treble clef and a key signature of one flat. The second system continues the melody and accompaniment. The third system concludes with a double bar line and a repeat sign. The score is framed by a decorative border.

Adesso replicarete da questo segno  sequitarete in sino alla prima cadéza d'effan
dopoi lasciarete detta cadenza, & ritorneret
qui, & sequitarete infino all'ultimo.



Quinta Parte della Gagliarda Prima detta il Galluccio . fol. 99.

Il Basso asperterà queste pause sonandole a 5. & incomincerà dalla seconda fuga in desfolre.



Quinta parte della Gagliarda Terza à 4. detta la Talianella . fol. 102.



Quinta parte della Gagliarda Qarta à 4. detta la Morenigna . fol. 103.



Il Fine del presente Libro.

Repl. & si finisce in questo segno

TAVOLA DI TUTTA L'OPRA.

P rimo Tono con tre fughe.	1
Secódo Tono cō 3. fughe, e suoi riuersi.	4
Terzo Tono con tre fughe.	7
Quarto Tono con tre fughe, e suoi riuersi.	10
Quinto Tono con quattro fughe.	13
Sesto Tono Cromatico con vna fuga sola.	16
Settimo Tono con tre fughe	20
Ottauo Tono con tre fughe.	23
Nono Tono con tre fughe.	27
Decimo Tono con tre fughe.	31
Vndecimo Tono con tre fughe.	34
Duodecimo Tono con quattro fughe.	37

Seguono Cento Versi sopra li Otto finali
Ecclesiastici.

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verfo settimo	44
verfo ottauo	44
verfo nono	45
verfo decimo	45
verfo vndecimo Cromatico in proportionē	45
verfo duodec. & vltimo del primo Tono	46

Secondo Tono

Verfo primo del Secódo Tono in batt. stret.	46
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verfo terzo.	47
verfo quarto.	47
verfo quinto.	48
verfo sexto.	48
verfo settimo Cromatico in battuta stretta	49
verfo ottauo in proportionē.	49
verfo nono.	49
verfo decimo in proportionē.	50
verfo vndecimo.	50
verfo duodecimo, & vltimo del secódo tono	51

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verfo quarto.	52
verfo quinto.	53
verfo sexto.	53
verfo settimo.	53
verfo ottauo in proportionē.	54
verfo nono.	54
verfo decimo.	55
verfo vndecimo.	55
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verfo terzo.	57
verfo quarto.	57
verfo quinto.	57
verfo sexto.	58
verfo settimo.	58
verfo ottauo.	58
verfo nono in proportionē.	59
verfo decimo.	59
verfo vndecimo in proportionē.	60
verfo duodecimo, & vltimo del 4. Tono.	60

Quinto Tono.

Verfo primo del Quinto tono in batt. stret.	60
verfo secondo.	61
verfo terzo.	61
verfo quarto in proportionē.	62
verfo quinto.	62
verfo sexto.	63
verfo settimo.	63
verfo ottauo.	64
verfo nono.	64
verfo decimo in proportionē.	64
verfo vndecimo.	65
verfo duodecimo, & vltimo del quinto tono.	65

✱

Sesto

Sesto Tono.

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verſo quinto.	67
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verſo ſettimo con 4. parte in Canone.	68
verſo ottauo.	68
verſo nono.	69
verſo decimo con quattro parte in Canone.	69
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verſo quinto.	72
verſo ſeſto.	72
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verſo quarto.	77
verſo quinto in battuta ſtretta Cromatico.	77
verſo ſeſto in proportionẽ.	77
verſo ſettimo.	78
verſo ottauo.	78
verſo nono.	79
verſo decimo in battuta ſtretta.	79
verſo vndecimo in proportionẽ.	80
verſo duodecimo in proportionẽ.	80
verſo terzodecimo in proportionẽ.	81
verſo quartodecimo.	81

verſo quintodecimo.	81
verſo ſeſtodecimo, & vltimo dell'Ottauo Tono con quattro parte in Canone.	82

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partita decima con due fughe.	123

par-

partita vndecima per l'Arpa.	124
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Il fine della Prima Tauola di tutta l'Opera.

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settimo tono casel.	58	22	verfo Quarto, Quarto tono.	57
settimo tono casel.	77	23	verfo sesto, Quarto tono.	58
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Verfo sesto, primo tono.	43		verfo sesto, sesto tono.	68
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Verſo Nono ſeſto Tono .	69	Ricercar ſopra il Tenor di Constantio Feſta	
Verſo Decimo con 4. parte in Can. ſeſto ton.	69	à quattro con due parte in Canone ſenza	
Verſo Vndecimo Cromatico, ſeſto Tono .	69	regola .	96
Verſo Duodecimo, ſeſto Tono .	70	Ricercar ſopra lo ſteſſo Canto Fermo à cin-	
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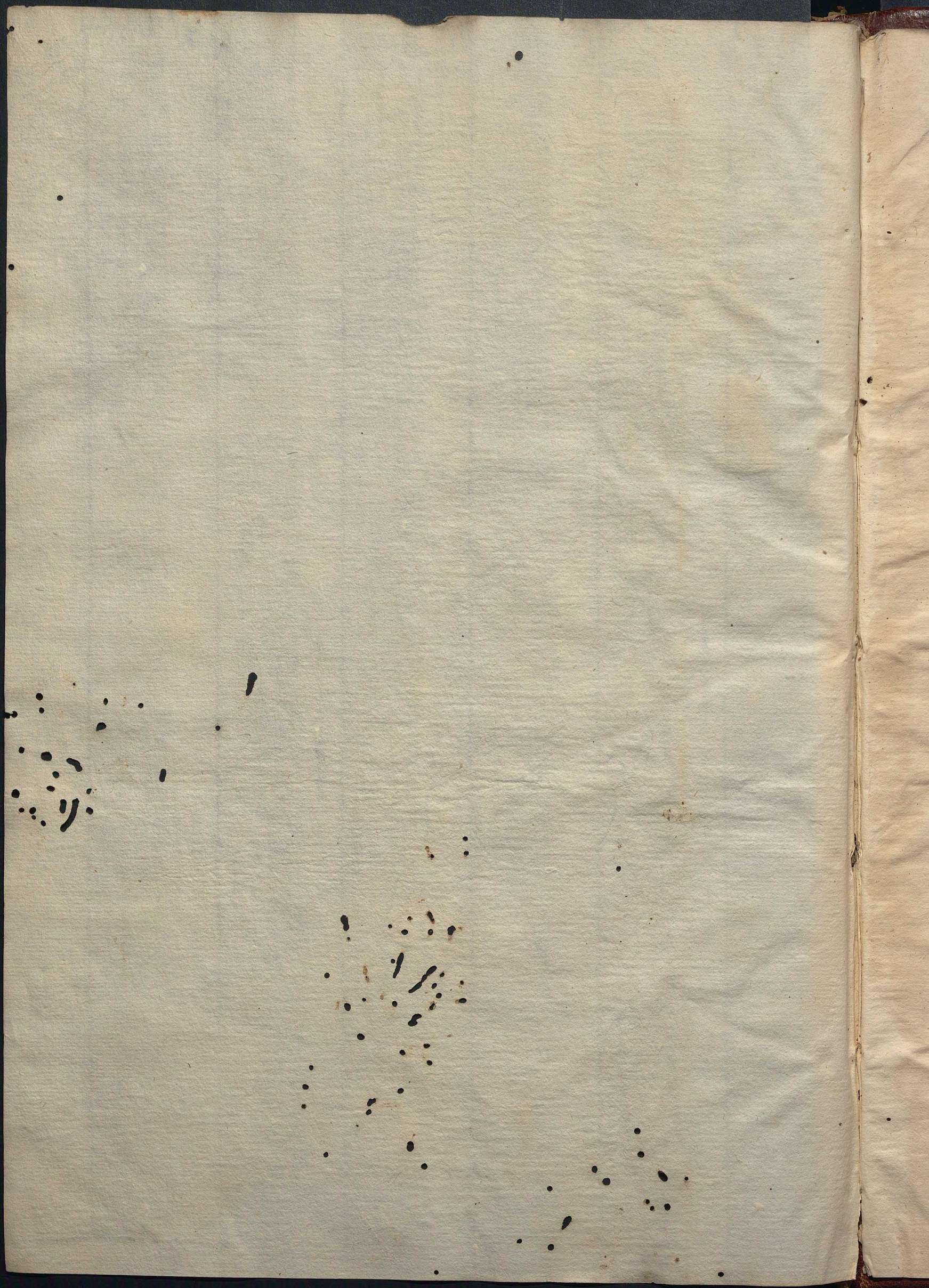
Il fine della Seconda Tauola .

A' LETTORI.

QVESTO mio Secondo Libro de Ricercate, & altri varij Capricci del mio rozzo ingegno (benigno Lettore) baſteuoli per ogni Stromento; ma inſpecialmente per i Cimbali, e gli Organi, la quale tutto, che da me ſia ſtata con ogni diligenza compoſta, e chiarezza inſieme, per qualunque ſi gradirà d'eſercitar le ſue note; però vero è, che ſenza quei mezi neceſſarij, che ſi ricercano alla viuacità dello ſpirito, che l'hò data, non potranno riuſcir coſì deletteuole, e care al mondo, quanto elle ſi conuengono d'eſſere, & in particolar nella Muſica coſì in coſe di ſonare, come anco di cantare, ſe non vi è vna belliffima voce, vna leggiadriſſima mano, & vn ſtudio maturo, & particolare, & che ſi diano quei garbi, & quelli accenti, che detta Muſica ricerca, facil coſa farà, che i penſier d'altrui ſ'indirizzi co'l mio, & con queſto io ſarò per iſcuſato non riuſcendò il fine del mio intento, il quale è ſtato, e ſtà ſempre pronto per giouarli. A Dio:.



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Ars musica pract.
saec. XVI-XVII.

